musical
COURIER

AUGUST, 1952

25 CENTS

BACCALONI

as

LEPORELLO

in

DON GIOVANNI

On Music's Summer Trail

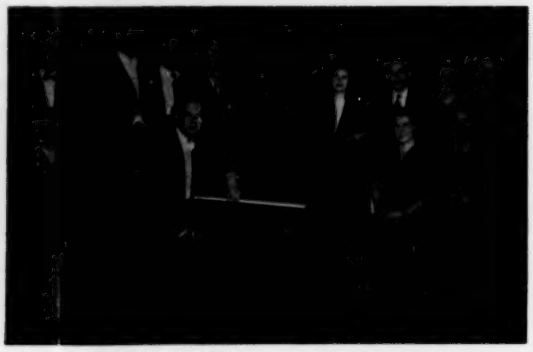
RISE STEVENS, mezzo-soprano of the Metropolitan Opera, and honorary chairman of the 1952 subscription drive for the Westhampton Playhouse, right, opens the theater's new box office. John Hershberger, co-producer, and Ruth Rawson look on. Mr. Hershberger handles the publicity for the Philadelphia Orchestra and the Little Orchestra Society during the season, and is spending the summer at Westhampton Beach, L. I.

MAXIM SCHAPIRO, pianist, and GEORGE BARATI, conductor of the Honolulu Symphony, with which he was soloist.

JENNIE TOUREL singing Mahler's Lieder eines Fahrenden Gesellen in German with the Israel Philharmonic under the direction of William Steinberg. Contrary to reports, the ban against singing in German in Israel has not been lifted, but only bypassed in the case of Miss Tourel. Soloist and conductor will appear again in Ravinia Park for a performance of Mahler's Das Lied von der Erde—in German, of course.

COMPOSERS ALL . . . Sixteen foreign countries are represented in the faculty and student body of the Berkshire Music Center this summer. In the back row are: Composition teacher Luigi Dallapiccola of Florence, Italy; Luciano Berio of Milan, Italy; Edson de Castilho of Rio de Janeiro, Brazil; Elyakum Shapira of Petah-Tiqva, Israel; Yehoshua Lakner of Tel-Aviv, Israel; Halim El-Dabh, of Cairo, Egypt; Nicholas Kilburn of Toronto, Canada; and in the front row: Christoph von Dohnanyi of Munich, Germany; Anita Mendez of Santiago, Chile; Jeanne Sandbank of Rio de Janeiro, Brazil; Paina God of Haifa, Israel; Peter Yeung of Hong-Kong, China; George Master of Mexico City; and an unnamed member of the class.

WINNER . . . Michael Clements, sophomore pupil of Dr. Karol Liszniewski of the artist faculty of the Cincinnati Conservatory of Music, was awarded the Clara Baur Scholarship, competing with six other contestants. This scholarship was established by the Alumni Association of the Conservatory in memory of Clara Baur, founder of the school, the winner getting a full tuition in his applied music major for the next school year.



HUGH THOMPSON, baritone, and his accompanist, Thomas Eanes, with officers and members of the Pittston (Pa.) Civic Music Association. L. to r., seated, Esther McHale, vice-president; Mrs. Rufus M. Bierly, Mrs. Robert K. Hileman; standing, Charles J. Golden, president; Mr. Thompson; R. J. W. Templin; Ralph J. Norris, treasurer; Ethel M. Long, secretary; Samuel H. Cohen, Mrs. Charles J. Bufalino and Mrs. Daniel Jenkins, vice-presidents.

Berkshire Music Center Launches Tenth Season

By Jules Wolffers

LENOX, MASS.—Calling on the students to carry on their responsibility of developing and expressing the inner life of their respective nations, Charles Munch opened the 10th session of the Berkshire Music Center on July 29, in Tanglewood's Theater-Concert Hall. This was the conductor's first appearance as director of the Center, which this year enrolled over 400 students from 41 States and 17 foreign countries.

Mr. Munch paid high tribute to Serge Koussevitzky, founder of the Center, and reminded the students of their obligation to follow the path laid out for them by the former Boston Symphony leader.

Included in the faculty are Aaron Copland, Leonard Bernstein, Boris Goldovsky, William Kroll, Hugh Ross, Luigi Dallapiccola, and Ingolf Dahl, together with leading players from the Boston Symphony Orchestra.

With the speed and precision which is a Tanglewood hallmark, the students went into action immediately with an orchestral concert on Friday of opening week. Since then, there have been almost daily programs of high quality open to that part of the public which has taken the necessary admittance step of enrolling in the Friends of the Berkshire Music Center.

Chamber Orchestra Series Opens

With the school in full swing, Mr. Munch turned his attention to the opening series of the Berkshire Festival. Three weeks of chamber orchestra concerts in the Theater-Concert Hall precede a three-week series by the entire orchestra in the much larger shed. For both series, the overflow audiences are accommodated on the beautiful and well-kept Tanglewood lawns. Many listeners prefer to enjoy the concerts in the open air with the magnificent Berkshire scenery as framework for the music.

For the first program, July 5, Munch programmed an all-Bach list and at once plunged the Festival into a controversial issue with his treatment of "The Musical Offering."

While there can be no serious objection to instrumental transcription of the intimate and finely-grained music, one might question the propriety of an orchestral realization which, for example, turned the flute-violin sonata into a large-sounding concerto grosso. In spite of some fine performances, the multiplicity of instruments coarsened the etched lines of Bach's learned and well-proportioned polyphonic masterpieces.

The remainder of the program was magnificently done. Ruth Posselt teamed up with Richard Burgin for effective results in the D Minor Double Concerto, aided by a Munch's vigorous and full-bodied accompaniment. Both violinists displayed rare qualities of musicianship and had they been more on a par in such matters as tone and timbre, the traversal would be well-nigh perfect.

A stirring performance of the Suite No. 3 ended the concert.

Rarities by Rameau, Lalande

Some rarely heard music was featured for the following afternoon. After opening with a spacious reading of the Handel Concerto Grosso in A minor, Op. 6, No. 4, Munch gave his audience a sample by a contemporary of Mozart —Karl Ditters von Dittersdorf, whose Symphony in C Major, proved buoyant and pleasant if not significant. Interesting, also, was the Symphony No. 3 for Strings by that forerunner and model of Haydn and Mozart, Carl Phillip Emanuel Bach.

The J. S. Bach Cantata No. 140 brought Hugh Ross on stage to conduct the excellent Berkshire Festival Chorus through a devoted and telling performance of the familiar masterpiece. Sarah Fleming was effective and expressive in her soprano solos, with Mac Morgan, baritone and John McCollum, tenor, both heard to good advantage.

Originally conceived as a Bach-Mozart Festival, Munch has expanded the concerts to include other composers. For the Third Program, July 12, the conductor was in top form for a miscellany of early French, Italian and English music. The Rameau Suite from Dardanus, and the Couperin Concert in the Theatrical Manner, in particular, were done to a turn (figuratively and literally,) with every aspect of Gallic grace, charm and refinement.

Overinsistence on stressing the note of Purcell's "One Note" Fantasie, rather spoiled the effect of the composer's craftsmanship in the other voices, but four other Fantasies received the best of treatment. The conductor did the Vivaldi D Minor Concerto in the grand manner, doubling the string parts with winds, but the effect was exciting and the audience outside the hall appreciated the bigness of tone.

After intermission, Hugh Ross presented a Motet for Solo Voices, Chorus and Orchestra by the French contemporary of Bach, Michel Richard de Lalande, famed as the principal French liturgical composer of the period. "De Profundis," shows much skill and a fine sense of style. The Festival Chorus sang splendidly, and the soloists, Sarah Fleming, soprano, Shirley Winston, mezzo, Betty Lou Allen, alto, John McCollum, tenor, and Richard Sharretts, bass, added the final touch of effectiveness.

Mozart Litany Exhumed

For those who had been missing their Mozart, the following afternoon saw ample amends made with the composer's last three symphonies played in a row. Mr. Munch's energetic and forceful treatment of Mozart is greatly to be preferred to the mincing, over-delicate renditions sometimes heard. At the same time, less accent and somewhat more freedom in the melodic line might be to the music's advantage.

Hugh Ross opened the fifth program the following Saturday with Mozart's Litany for the "Sacrament of the Holy Altar."

This product of the composer's 16th year is more concerned with instrumental forms than religious observance, but it is a remarkable composition and the performance of the Chorus with soloists Sara Mae Endich, soprano, Jacqueline Langee, alto, John McCollum, tenor, and Bernard Green, bass, was scrupulous and searching.

Mr. Munch returned to the podium to give a sympathetic accompaniment to an inspired performance by Lukas Foss of the Mozart Piano Concerto in C Major, K. 467.

After-intermission work was the Schubert Mass No. 2 in G Major, in which the conductor especially achieved moving and telling results. As in other works, the Berkshire Festival Chorus did full justice to the music, as did the soloists, Miss Endich, Lloyd Oostenbrug, tenor, and Mr. Morgan.

The sixth and final program of this preliminary series saw Mr. Munch in top form again for discerning readings of the Haydn Symphonies Nos. 99 and 88.

A repeat of the Schubert Mass brought the stimulating and significant chamber orchestra concerts to close.

musical COURIER

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ON THE COVER

Salvatore Baccaloni, internationally famous buffo-bass, will open his thirteenth consecutive season with the Metropolitan Opera and the San Francisco Opera in the autumn. Baccaloni last spring, after thirteen years' absence, returned to his native Italy and made a triumphant reappearance at La Scala, Milan, as Osmin in Mozart's The Abduction from the Seraglio. He had to return to this country immediately to complete his engagements with the Metropolitan Opera on tour.

Recently Baccaloni concluded ten performances in Bogota, Colombia, in The Barber of Seville, Tosca, and La Boheme. He continued his summer engagements with appearances at the Cincinnati Summer Opera as Bartolo in The Barber. At the close of this engagement he will again go to Europe for recording sessions, and will return in time for the opening of the San Francisco Opera season.

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FACING THE MUSIC

By Harold C. Schonberg

I WAS looking up something or other in the 1910 edition of Grove, and my eye happened to light upon "RUBATO, lit. 'robbed' or 'stolen' . . ." It was a fairly short paragraph, written by J. A. Fuller Maitland, and it described very well the idea of the term. But then Fuller Maitland fell into an error prevalent at the time. "This licence," he wrote, "is allowable in the works of all the modern romantic masters from Weber downwards, with the single exception of Mendelssohn, who had the greatest dislike to any modification of the time that he had not specifically marked. In the case of the older masters, it is entirely and unconditionally inadmissible, and it may be doubted whether it should be introduced in Beethoven. . . ."

That last sentence sent me scurrying to my library. Sure enough, here is Mozart writing, in 1777, "What these people cannot grasp is that in tempo rubato in an Adagio, the left hand should go on playing in strict time. With them, the left hand always follows suit." And here is C. P. E. Bach, in his *The True Art of Playing Keyboard Instruments*, a book written around 1750. Bach is writing about performance: attack, time values, accentuations and the like. "This brings us to the tempo rubato," he says, and goes on to describe its problems—how to give all notes of the same value exactly the same duration, how one hand must play against the bar and the other with the bar (which Mozart later echoed). "Proper execution of this tempo," continues C. P. E., "demands great critical faculties and a high order of sensibility. . . . However, practice alone will be of no help here, for without a fitting sensitivity, no amount of pains will succeed in contriving a correct rubato. As soon as the upper part begins slavishly to follow the bar, the essence of the rubato is lost, for then all other parts must be played in time. *Most keyboard pieces contain rubato passages.*" (Italics added.)

SO much for poor Fuller Maitland and his unfortunate lapse from scholarship. The amazing thing is that C. P. E. and Mozart had much the same conception of rubato that the romantics and moderns were to have. In the severe words of the *Harvard Dictionary of Music*, rubato is a term "that denotes a certain elasticity and flexibility of tempo consisting of slight accelerandos and ritardandos which alternate according to the requirements of the musical expression." Chopin said much the same thing: "The left hand is the conductor; it must not waver or lose ground; do with the right hand what you will and can." This statement was written down by Wilhelm von Lenz, who also quoted Chopin as saying, "Supposing that a piece lasts a given number of minutes; it may take just so long to perform the whole, but in the details deviations may occur." And Liszt put it a little more flamboyantly in his well-known definition: "Do you see these trees? The wind plays in the leaves, life unfolds and develops beneath them, but the tree remains the same. That is the Chopin rubato." According to Jean Kleczynski, Liszt also described the Chopin rubato as "agitation," saying that "All the compositions of Chopin should be played observing the rules of accentuation and prosody, but with a certain agitation, the secret of which those who have never heard the master find it difficult to fathom."

It was Chopin, of course, who in his piano playing specialized in the rubato and gave it more prominence than it ever before had. Under his fingers it was, in those days, a strange and awesome phenomenon. Musicians of the old school had much trouble getting acclimated to it; some never did; whereas a Bach or Mozart rubato caused them no trouble at all. Most of the difficulty was Chopin's exaggerated (to their ears) distortion of the rhythm. But Chopin's rubato was largely an idiosyncracy stemming from his national background. The mazurka, the polonaise—those were unusual, exotic rhythms, as Chopin conceived them; and in his own performances he gave them very free treatment. He also saw to it that his students followed suit.

WELL known is the run-in Chopin had with Meyerbeer. It was described by von Lenz. Seems that von Lenz was taking a lesson with Chopin, and was playing a mazurka when Meyerbeer strolled in. "That is two-four time," said Meyerbeer. Chopin beat out the rhythm, then counted it aloud. Meyerbeer still maintained that it was two-four. "It is *three-four*,' almost screamed Chopin, and played it himself. He played it several times, counted aloud, and stamped the time with his foot—he was beside himself! It was of no use, Meyerbeer insisted that it was two-four, and they parted in ill humor."

But Meyerbeer was not being pigheaded. Contemporary musicians simply found Chopin's beat hard to count. The young Charles Hallé, who was studying in Paris, had the opportunity to hear Chopin very often. In 1845 or 1846 he told Chopin that most of his mazurkas, when played by himself, appeared to be written not in three-four but in four-four time, "the result of his dwelling so much longer on the first note in the bar. He denied it strenuously, until I made him play one of them and counted audibly four in the bar, which fitted perfectly. Then he laughed and explained that it was the national character of the dance which created the oddity."

It worked the other way, too. When Chopin played a piece in four-four time, Hallé reported that there always was a three-four feeling. Hallé, incidentally, took his life in his hands when he told Chopin about his rhythms. Surprising that he did not get his head bitten off. It was not until later that he learned about the quarrel between Chopin and Meyerbeer on this very subject. The Polish composer was always very touchy about his music and his pianism. Hallé sums up Chopin's playing with a comment about its most remarkable feature: "the entire freedom with which he treated the rhythm, but which appeared so natural that for years it had never struck me."

This is interesting. Under Chopin's magic fingers, his four-four mazurkas undoubtedly sounded subtle and natural. But any pianist who tried it today would be laughed off the stage. Even Josef Hofmann, that great composer of an instinctively flawless rubato, never tried anything so *outré*. Our entire philosophy of the rubato has changed, these days; the romantic rubato is out of fashion. With the advent of post-World War I neo-classicism, we adhere to a much stricter notion of note values. Is it in the score? we ask. And thus the romantic rubato is not only looked down upon, but it is completely misunderstood by the post-Hofmann-Gabrilowitsch-Rosenthal-Friedman group of younger pianists.

That is the main reason why there is so little good Chopin playing today. Who now before the public employs a subtle, natural rubato? Rubinstein; Novaes. . . . A good deal of thought is necessary before additional names can be added. Unhappily, there can be no really evocative Chopin playing without the subtlest of rubatos; and, equally unhappily, the current idea of rubato only too often invoives actual distortion of note values instead of the delicate, proportional relationships and adjustments that are the ideal. Harvey Grace once wrote an indignant piece in the *Musical Times*, protesting about this "robbery with violence," and citing chapter and verse where certain pianists would make an eighth note out of a quarter, or a series of galloping couplets from a simple triplet figuration. Were he alive today he would *really* hear some hop-skip-jump piano playing in the name of rubato.

IT is a shame because, when properly and tastefully handled, the rubato is an invaluable adjunct to all music—vocal and orchestral as well as instrumental. It adds tension and interest to the melodic line without distorting it. A good rubato is the equivalent of the variation in line in a Degas pencil drawing, a variation that emotionally varies and heightens the composition in a slight but altogether necessary manner. Not that Degas thought consciously about his variation in line. He didn't, any more than a great pianist consciously thinks about *his* variation in a melodic line. But this is over-simplification. Put it this way: both artist and pianist have spent years of practice to achieve the technique where they can instinctively set forth their ideas with complete freedom, yet in accordance with certain rules of taste; and, by the force of their artistry and personality (*cf.* Chopin with his four-four mazurka) they can make their ideas valid. But that instinctive reaction to taste, form and proportion must be there to begin with. I am inclined to agree with old C. P. E. Bach. Tempo rubato cannot be taught, it must be felt; and no amount of practice alone is ever going to substitute the artificial for the real.

Florence Concludes Cycle of Rossini

By Gisella Selden-Goth

FLORENCE.—Now that the Rossini-cycle, backbone of this year's May Festival, has drawn to its close, it can be stated that the attempt to build up for posterity the figure of this composer as master of the *opera seria* has not proved convincing.

The climax of the series was supposed to be reached with a spectacular production of Guglielmo Tell; but neither this still popular opera, nor two other works with tragic, and alas! tragically inferior librettos, heard during the Florentine May, gave much hope of success in store for the treasure-hunters in this apparently arid field. The impression of this correspondent, after having sat out fully half-a-dozen Rossini nights, is that the laudable aim to dig out forgotten Rossiniana for the enjoyment of present-day audiences should concentrate on the *opera buffa*.

Tancredi Restored

After the slight impression left by the much publicized Armida, already reviewed in these columns, another "*melodramma eroico*," Tancredi, proved a stiff bore. This opera was written by the then hardly twenty-year-old Rossini. First produced in Venice, in 1813, its spectacular success was enhanced by the participation of the famous prima donna Giuditta Pasta, who sang the part of the noble crusader, composed in conformity with the taste of that epoch, for a female voice. This part is still a rewarding task for the singer and a treat for the listener. The celebrated air, Di tanti palpiti, has been glorified by Paganini in the theme of one of his most brilliant variation-works. This aria, together with another, a sadly beautiful Cavatina sung by the innocent maiden Amenaida in her prison cell, and several fine ensembles still appeal to audiences. But the whole pleasurable and mellifluous vocal score fits in badly with the shallow pretension of a would-be heroic action, one that endlessly indulges in repetitious situations and all-too familiar phraseology of the Itallian *opera seria*.

Goethe's Verdict

We can agree with Goethe, who wrote to his friend Zelter in December, 1824: "I heard on one of these evenings Rossini's Tancredi; it was sung in a very commendable manner, and I would have felt quite happy, had there not appeared so many helmets, arms, pieces of armor and trophies on the stage. . . ."

Helmets and armor were worn with as much dignity as possible by the cast, doomed to perform the most conventional movements and attitudes, entrances and exits on the apathetic stage. Giulietta Simionato in the title role made the most of her beautiful and well-trained contralto, without conveying more than a sense of wonder how this armor-clad female, a voice even more beautiful and well-trained, could ever have aroused much enthusiasm. Theresa Stitch-Randall, remarkable American soprano, acquitted herself nobly of the somewhat embarrassing task of making love with a high-bosomed partner. The male voices of Francesco Albanesi and Mario Petri sounded rich and gorgeous, and Tullio Serafin led the orchestra with his usual routine. The stage manager had but little work to do. Neither he nor anybody else of those involved will save Tancredi from sliding back into oblivion.

Pietra del Paragone Charms

On the other hand, the comic opera La Pietra del Paragone, completely unknown to this generation, proved not only a delightful musical hit, but also a work happily built on one of the most charming librettos Rossini ever set to music. Although written a year earlier than Tancredi, this Pietra (Touchstone) ranks among Rossini's best inspirations.

FLORENCE . . . Palace of the Bardi, birthplace of opera.

The book by Romanelli, then official librettist of La Scala, where eight volumes of his texts are preserved, plays with gay, parodistic figures and situations, presenting among others the type of an ignorant, presumptuous, venal journalist-critic, which even to this day causes smiles among those of the same profession. No wonder that this opera, which opened for Rossini the doors of La Scala, and thus bestowed on him the baptism of celebrity, was repeated 53 times in Milan alone and produced in many other Italian cities. One contemporary music-lover remembers that the last Finale was requested seven times as encore. Stendhal recalls its atmosphere as one of "joy and enthusiasm."

The Florence edition was an excellent one, conducted with great brio by Gabriele Santini, who gave all their due to the enchanting *terzetti* and *quartetti* seldom equaled in Rossini's *oeuvre*. All the performers, especially buffo-bassos Melchiorre Luise and Giuseppe Taddei, contributed their best to this witty and entertaining production, as did the clever stage director, Anton Giulio Bragaglia. This is really a work that would deserve the attention of opera companies in the U. S.

William Tell Production Stuffy

As for the finale with the already mentioned Guglielmo Tell, it did not fulfill the expectations of those who thought to top the series with a glorious success. Although the best available artists had been called upon for this performance—above all the astonishing Nicola Rossi-Lemeni, probably the most intelligent and fascinating singer at present on the Italian stage, in the title-role, and Renata Tebaldi as Princess Matilde—the heavy conducting of Tullio Serafin and the pedantic, unimaginative staging by Gustav Gruendgens did little to convince one that even this most popular of Rossini's serious operas is still alive.

The outcome of the entire, remarkable Rossini "Profile" offered by this festival should remain an inducement to insert in regular repertories the comic operas which are still heard with so much pleasure, and to forget about the rest. Count Ory and The Touchstone might contribute to reinstate Rossini to his fitting place in the rank and file of the great musical geniuses of the nineteenth century, instead of having him widely labeled as the creator of only one *chef d'oeuvre*, the Barbiere—and somewhat more dubiously as the inventor of the Tournedos à la Rossini.

Cavalli Opera Restored

A rare novelty was the revival of Didone, opera by Francesco Cavalli, born at Crema in 1602, and successor to his teacher, Monteverdi, as Maestro di Cappella at San Marco, Venice. This year marks the 350th anniversary of his birth. The work contains wonderful music, such as the arias of Enea and Didone, fated for irrevocable parting; the deeply felt utterances of the invisible choruses; instrumental interludes which bridge the constantly changing scenes, and some animated dances. But the libretto by Busenello is so confused as to offer a serious obstacle to its enjoyment. The stupendous background of the Palazzo Pitti, in whose Renaissance courtyard the work was staged, was incongruous with the pseudo-modern staging. The dramatic direction of Gustaf Gruendgrens and the elaborate choreography of Massine were well-intentioned, and sometimes striking, the ballet of the boar hunt being vivid. Conductor Carlo Maria Giulini, despite imperfect outdoor acoustical conditions, gave a lofty-minded reading of the score. The lengthy cast of singers, carefully coached and fully interested in their assignments, was headed by Clara Petrella in the title role and Alessandro Ziliani as Enea, who sang with dignity in exacting parts.

Plans for Berlin Fete

The New York City Ballet has been announced as an added attraction to the program of musical and theatrical events at the second Festival of Berlin (Aug. 31 to Sept. 30).

On Sept. 15, Wilhelm Furtwängler leads the Berlin Philharmonic Orchestra in first performances of Hindemith's symphony Harmonie der Welt (Harmony of the World) and Egk's Allegria. On Sept. 18, Dallapiccola's Canti dei prigionieri will be premiered by the RIAS Symphonic Orchestra under Markevitch, and on Sept. 22 the Berlin Philharmonic Orchestra, under Rosbaud, will present the premiere of Blacher's Piano Concerto. Eugene Ormandy will guest-conduct the Philharmonic in several performances. Other conductors who will participate include Ferenc Fricsay, Eugen Jochum, Hans Knappertsbusch, and Carl Schuricht.

A novelty will be the world premiere of Blacher's opera, Glorious Times and other modern works, by members of the Berlin Civic Opera Company. The four week program will feature a variety of other musical performances, operas, concerts, ballets, theatrical presentations, art exhibitions, and sports activities with guest troupes from England, France, Switzerland, Austria, Italy, and other countries.

Venezuela to Launch TV

Plans for the establishment of Venezuela's first television station have been completed, and transmissions are scheduled to begin in November. The station will be operated by the Venezuela Government and will handle no commercial programs.

Cenerentola Revived At Glyndebourne

LONDON.—The Glyndebourne Festival has been favored with glorious weather. One of the great charms of Glyndebourne is the strolls on the lawns and through the exquisite gardens before the opera and during the long interval.

The festival commenced with Mozart's Idomeneo, as a memorial to Fritz Busch, who until his death last year was principal conductor of these festivals, and set the very high standard which has been maintained. The cast was similar to that of last year. Sena Jurinac, singing with superb warmth and clarity, is an ideal exponent of Ilia. There was a new Electra, Kinasiewicz, and the opera was conducted by John Pritchard, who has brilliant gifts.

The addition to the repertoire this year is La Cenerentola, the first Rossini opera to be produced here. Costumes and scenery by Oliver Messel are in the period of the composer. The name part was played by the Spanish Marina de Gabarain, and other important roles were taken by Aida Noni, Bruscantini and Oncina. The humors of the plot and the sparkling effervescence of the score were ideally suitable for Glyndebourne on a warm night in midsummer.

Verdi's Macbeth is a revival of the 1938-39 production with a new cast and settings by Caspar Neher. The role of Lady Macbeth was done with brilliant success by the American soprano Dorothy Dow, who has sung at leading opera houses on the Continent and at Covent Garden. The remaining opera, Cosi Fan Tutte, was given in the final week. The principal conductor was Vittorio Gui; the producer, Carl Ebert; and among the British singers engaged were Anna Pollak, Richard Lewis, Hervey Alan, James Johnston and Ian Wallace.

Some London Highlights

Among recent London events were the concluding performances in the Covent Garden opera season, with a stirring Il Trovatore in which Lucia Kelston and Jess Walters, American singers, scored as Leonora and di Luna, while Ebe Stignani as Azucena revealed vocalism unequalled in Verdi at our opera house for many years. Franco Capuana was the conductor.

Pierre Monteux appeared in a notable concert with the BBC Orchestra, listing Schumann's Second Symphony and d'Indy's Istar Variations. . . . The Stockholm Philharmonic Broadcasting Orchestra also appeared under Carl Garaguly, with Hans Leygraf as soloist in an uninspired Piano Concerto by Stenhammer. . . . The London Symphony was led by Federico Elizalde in a program of Spanish works, including his own Music for Fifteen Soloists, and a Sinfonietta by Ernesto Halffter; Ana Maria Iriarte sang delightfully in Falla works. . . . The Hallé Orchestra, under Barbirolli, and the Sheffield Philharmonic Choir gave Elgar's Gerontius in inspired fashion. . . . Claudio Arrau played superbly the 32 Beethoven Piano Sonatas and the Diabelli Variations in sixteen recitals. . . . Leonard Pennario, American pianist, in a Wigmore Hall recital, displayed an uncommon technical equipment. . . . Valentina Aksarova gave an evening of Russian songs in the same hall, the Moussorgsky ones being particularly stirring.

ARTHUR NOTCUTT.

Paris Opera Scores With Rameau Novelty

By Suzanne Demarquez

PARIS.—A high point in an exceptionally brilliant season was the revival of Les Indes Galantes, ballet-opera by Rameau, at the Opéra. It had not been given in Paris since its premiere in 1735. The work has a flimsy subject dealing with the emigration of the Gods of Love to faraway climes during a season when the Youth of Europe is at war. The fact that the visits are to such picturesque places as Turkey, the Peru of the Incas, Persia, and the savage isles gives an excuse for a spectacle of especial sumptuousness. There were many technical marvels, such as the departure of the lovers, descent of the goddesses from the clouds, the storm of the unchained sea, and eruptions of Peruvian volcanos. The music, arranged by Henri Büsser, was charming, save that he enlarged too much the size of the orchestra, and it was well conducted by Louis Fourestier. Choreography was divided between Avelin, Harald Lander, and Serge Lifar. The dances utilized classic forms such as menuet and rigaudon. Heading the dancers were Lycette Darsonval, Nina Vyroubova, Micheline Bardin, Lifar, Michel Renault, Serge Kalioujay, and among the singers Janine Micheau and Denis Duval, have exquisite voices; Raoul Jobin and Roger Bourdin vocalized in superb style; Rene Bianco sang with valor the hymn to the Sun. But the others seemed hampered by music which lends itself better to the concert hall than to the theatre. This is the only reservation in one of the most elaborate spectacles Paris has seen in a long time.

Falstaff Has Revival

The Opéra-Comique remounted Falstaff with great care in musical and scenic respect. The orchestra, conducted by André Cluytens, sounded brilliant and light, and played with remarkable precision. On stage, Louis Musy proved his great experience as *régisseur* and his fine talent as a comedian. He moved the ensemble gracefully and himself acted Falstaff with finesse and incontestable authority. Marie Powers, remembered for her performances in The Medium and the Consul, made her debut at the Opéra-Comique as Dame Quickly. The singing of Janine Micheau, our finest lyric soprano, the jolly dances by Etcheverry, and the fine settings by Aujame, all contributed to the success.

N. Y. City Ballet Scores

Among other outstanding events of the early summer were the performances of the New York City Ballet, under its admirable director, Balanchine, who showed his versatility on one occasion by himself conducting Bizet's Symphony deftly. The purity of design of such works as Serenade, Concerto Barocco, and The Four Temperaments; The Prodigal Son with music by Prokofieff and exquisite scenery by Rouault; the visual power of Tyll Eulenspiegel; the delightful A La Francaix, and the spirited Cakewalk of Ruthanna Boris, all impressed. Nora Kaye was extraordinary in The Cage; and outstanding in various ways were Maria Tallchief, Leclercq, Mounsey, Eglevsky and Laing. . . . The Ballets de Marigny attracted smart audiences and provided the delight of again seeing Yvette Chauviré, one of our top-flight dancers, who herself choreographed a Rendevous Sentimentale to Chopin music; also presented were a circus piece, titled L'Ecuyere, by Lifar, to music by Joseph Kozma; and a charming revival of Les Facheux, by Auric, with new choreography by Marcel Berger and décor by Jacques Dupont. . . . The Opera Company from Sarrebruck also visited Paris to present Peer Gynt by Werner Egk and Arabella by Richard Strauss (local premieres) in laudable fashion. . . . In the concert world, two events among a plethora were the return of Cortot and Villa-Lobos. . . . A moving memorial concert for Koussevitzky took place at the U. S. Embassy, with an address by Henry Barraud, who heads the French memorial committee for the late conductor.

GLYNDEBOURNE . . .
Festival Theatre and Gardens.

Tanglewood Chamber Concerts

LENOX, MASS.—Four chamber musuic concerts are being given at the Berkshire Music Center on Wednesday evenings in July, though the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. Appearing are: July 9, Bel Arte Trio (Ruth Posselt, Joseph de Pasquale, and Samuel Mayes); July 16, Janos Scholz, cello, and Miklos Schwalb, pianist, in a sonata recital; July 23, Berkshire Woodwind Ensemble, directed by Louis Spayer; July 30, Fine Arts Quartet of the American Broadcasting Co.

Walter Opens 31st Hollywood Bowl Season Before 13,000

By C. Sharpless Hickman

LOS ANGELES.—Hollywood Bowl's 31st season of "Symphonies Under the Stars" opened July 15 with Bruno Walter leading the Los Angeles Philharmonic Orchestra in a program whose standardized character set the tone for the entire Tuesday-Thursday symphony season.

There is not the slightest chance of modern music or novelties keeping anyone from the Bowl this summer; Gershwin works, the Beethoven Second Symphony which Walter led, an overture by Sinigaglia and Brahms' Tragic Overture represent the extremes in the way of modernism and novelty, to judge by announced programs—even those to be led by such normally contemporary music exponents as Izler Solomon and Dmitri Mitropoulos.

Some 13,000 persons climbed the new approach to Hollywood Bowl for the Walter concert—a pathway still not complete or landscaped. Instead of the steep upward walk at each side of the amphitheatre, a series of sloping ramps have been carved out of the hillside at the eastern approach, with ticket booths and program and novelty shops (also not all completed), centered in a little plaza. Box-seat patrons are happy over some 800 new metal folding-chairs, but no one is happy over the fact that construction of the huge Hollywood Freeway has now reached a point even with the Bowl, adding temporarily to the traffic and parking problems.

Changes in Sponsorship

Prices have been scaled down to 50 cents for general admission on the basis of 10 coupon tickets for $5.00, with $1.50 and $2.50 asked for reserved seats and $3.50 for box seats. One may buy a season ticket for the 16 Tuesday-Thursday symphony concerts, or a season ticket for the eight Saturday night "Pops" programs, or a series ticket covering all 24 programs. Officially the Southern California Symphony Assn., sponsors of the Los Angeles Philharmonic Orchestra, are co-sponsoring the Tuesday-Thursday series with the Hollywood Bowl Assn., while the latter group lays sole claim to the "Pops" series for some obscure managerial or economic reason.

This summer the Bowl Assn. is headed by Neil Petree, culturally-minded civic leader, who is the head of a major local home furnishings store, with Ray W. Smith serving as general manager. Smith has had wide and ably-demonstrated experience here and in San Francisco with various musical and sports promotions. Mrs. Norman Chandler, wife of a local newspaper publisher and one of those who last summer spearheaded the "Save the Bowl" campaign, is executive vice-president of both the Bowl Assn. and the Southern California Symphony Assn. John Barnett, young associate conductor of the Los Angeles Philharmonic Orchestra under Alfred Wallenstein, is serving as artistic coordinator of the Bowl programs this summer.

Evocative Readings

Walter's opening concert may have dismayed some by its leisurely tempi, but to us it was a distinct pleasure to hear the Beethoven Second Symphony, the Der Freischütz overture and Brahms' Haydn Variations done in a relaxedly contoured style which permitted the fullest realization of their orchestral textures. A rarely penetrative and evocative reading of Strauss' Till Eulenspiegel concluded the program to resounding cheers.

As was to have been expected in an inaugural outdoor concert, there were several moments when the intonation of one or another section or solo instrumentalist was awry, while the Bowl's economics hardly permit the rehearsal time which will allow the exactitude demanded of a regular winter-season concert. What stamped the evening was the joy in the Bowl's material and mu-

(Continued on page 22)

estimated 26,000. The clarity and impact of Mitropoulos's conducting were enhanced by a prevailingly slower tempo than is heard in stage productions. Mildred Miller sang the title role with freshness, drama and a good sense of style. Charles Kullman lent artistry to the Don José part, while other excellent principals were Frank Guarrera as the Toreador and Elaine Malbin as Micaela. The Schola Cantorum added much to the choral passages.

Rubinstein Concerto Revived

The next evening Mitropoulos directed a stirring, broadly-conceived reading of Beethoven's Eroica Symphony. Oscar Levant was heard in Rubinstein's D minor Piano Concerto, in its first local presentation in many years. He gave full play to the bravura and romantic qualities of the work in a balanced interpretation of good tone and technique. Levant was generous with encores.

The season opened with the perennially youthful Lily Pons as the soloist, in good voice, and her husband, André Kostelanetz, on the podium. The latter also conducted the third of the free concerts, with Risë Stevens singing opera favorites with tonal beauty but little interpretative depth. George Szell's principal contributions were an incisive Tchaikovsky Fourth and a lovingly-played New World Symphony of Dvorak. Marian Anderson was a rich-voiced, musicianly soloist in opera arias and spirituals.

Yehudi Menuhin offered well balanced, one might say conservative, interpretations of the Mendelssohn Violin Concerto and Chausson Poeme, playing with effortless technique and beauty of tone. Antal Dorati conducted his own arrangement of a Suite from Der Rosenkavalier, including the usual excerpts and a few others. The next evening Dorati shone in Till Eulenspiegel and the Firebird Suite, but was less successful in the Brahms Fourth Symphony, which sometimes lacked firmness.

Ballet Episode

Mia Slavenska, Frederic Franklin and their company were a great success in the season's only ballet program, with Alexandra Danilova as featured guest. The group boasted a fine ensemble that gave life to excerpts from Tchaikovsky's Nutcracker. A novelty—in name, at any rate—was Settlers' Sunday, Western songs arranged by Harold Byrns and choreographed by Miss Slavenska. It contained the usual "characters" of such ballets as Littlefield's Barn Dance and de Mille's Rodeo, but no characterization.

Erich Leinsdorf was on the podium for the Dell's fourth week, presenting refulgent interpretations of the Mozart "Jupiter," Brahms First and Franck Symphonies. Jeanette MacDonald was visually and vocally striking on a French program honoring Bastille Day. Another success was the joint appearance of recently divorced Robert Merrill and Roberta Peters. While Merrill was up to standard in baritone favorites, Miss Peters revealed hitherto unsuspected abilities in a cleancut Queen of the Night aria from The Magic Flute. The evening closed with three excerpts from The Barber of Seville.

Still to be heard, at this writing, were Isaac Stern, William Kapell, Eugene Istomin and Jan Peerce, with Leinsdorf and Hilsberg, and the aforementioned Stolz and Pinza.

Robin Hood Dell Adds Youth Series

By Samuel L. Singer

PHILADELPHIA.—With half a dozen excellent conductors and more than a baker's dozen "name" soloists, Robin Hood Dell has presented several high spots in a season that has progressed on a consistently good artistic level. The outdoor symphonic series in Fairmount Park again has 91 members of the Philadelphia Orchestra, including nearly all the first-desk players.

Three record-breaking audiences responded to the free concerts offered in return for a $50,000 appropriation by City Council towards the Dell's perennial deficit. The other audiences so far have been of good size, though none S.R.O. (However, Ezio Pinza was yet to come when this was written.) The all-symphonic programs are gaining in popularity, stimulated somewhat by "Men's Nights," with men admitted free if accompanied by women ticket-holders. Prices are the lowest since depression days: $1 on featured nights, 50 cents on all-symphonic nights (including tax), for general admission. Reserved seats are double these prices.

Young People's Series

An innovation this year is a series of five Wednesday morning Young People's Concerts conducted by Alexander Hilsberg, with admission only 25 cents. The concerts, 45 minutes long, are ably presented, with well-chosen music, demonstrations of their instruments by the various players, and child solo and ensemble performers. The audiences increase in size each week.

Erich Leinsdorf is conducting six concerts in the evening series; Antal Dorati, Hilsberg, Andre Kostelanetz, Dimitri Mitropoulos and George Szell are listed for two each; Franz Allers for the ballet program and Robert Stolz for a Viennese Night.

Mitropoulos, who as musical director and principal conductor in 1945-48 brought the Dell to its artistic peak, led two of the three free programs. Carmen in concert form was heard by the largest audience in the Dell's history, an

Israel's Public Festival-Minded

By Peter Gradenwitz

TEL-AVIV.—After a comparatively dull season of unadventurous programs, the Israel Philharmonic Orchestra rose to its best standards again under guest conductors Heinz Freudenthal and William Steinberg. Freudenthal, an excellent musician of German birth now resident in Sweden, can always be relied upon for interesting program-building and careful rehearsing. Among the highlights in his concerts were Mahler's Fourth Symphony, the First Symphony by Milhaud, and the first complete performance of Tel-Aviv composer Erich-Walter Sternberg's My People—a post-romantic song cycle on texts by Else Lasker-Schüler. Josefa Schocken was the competent soloist in Sternberg's work and in the finale of the Mahler Symphony.

Having led the Israel Philharmonic in two subscription series and a number of special concerts, Freudenthal moved to Jerusalem to lead the Kol Israel Broadcasting Orchestra for some weeks. Here again he presented out-of-the-ordinary programs, in one of which Elsbet Freudenthal, the conductor's wife, was soloist in Hindemith's Four Temperaments. Frank Pelleg presented the world premiere of a new Piano Concerto by Marc Lavry, a colorful work of the light symphonic kind.

William Steinberg revisited Israel after fourteen years; he was the pioneer who laid the groundwork for the Palestine Orchestra (as it was then called) in 1935 before Toscanini came over to lead the first concert—the latter thus discovered the talents of his younger colleague and launched him on his career in the U.S. In his first series of concerts, Steinberg was hailed for a rousing reading of Mozart's rarely played Symphony No. 34, and for a profound performance of Hindemith's Mathis der Maler Symphony; the Israeli public cared less for the Rachmaninoff Second. At an Independence Day concert, Steinberg performed P. Ben-Haim's sweeping Fanfare to Israel; the promising young violinist Ivry Gitlis was soloist in the Mendelssohn Concerto. For his final concert, Steinberg had as soloist Jennie Tourel, who on this welcome return to Israel chose Mahler's Wayfarer songs. In a special series Rudolf Bergmann, orchestra concertmaster, was the violin soloist.

Symphonic Prizes Awarded

The Philharmonic Orchestra awarded two prizes this year to Israeli composers for new symphonic works of short duration. One of the works, by Aviassaf Bernstein (Barnea), was first presented under Steinberg's baton; it is an Israeli Suite, colorfully orchestrated and melodically attractive. The other work, Menahem Avidom's Mediterranean Sinfonietta, has been accepted for performance by Vladimir Golschmann who is leading the Orchestra's last subscription series this year, but was premiered in Paris in April under the baton of Israel's conductor Georg Singer.

A short, almost meteoric appearance with the Orchestra was made by Szymon Goldberg, who gave a poetic and technically superior reading of the Beethoven Concerto.

World Premiere at Festival

One of the season's climaxes, the annual Music Festival was held at Ein Gev, on the picturesque shores of Lake Kinneret, but this year it was a Festival with a difference. The large Auditorium, which is being built at Ein Gev and is to be known as the ESCO Music Center (as it is donated by the New York ESCO Foundation of Mr. and Mrs. Frank Cohen), is nearing completion and is expected to be formally opened this fall. The large stage is already finished and so is the foundation of the hall, which however is still without roof. The auditorium seats nearly 3,000 and many thousands will be able to enjoy listening on the lawns around the hall.

The Ein Gev Music Week opened with a concert in honor of Darius Milhaud, who had just arrived in Israel on a short visit. The world premiere was given on this occasion of Milhaud's latest composition, a Piano Suite dedicated to the symbol of Israel for thousands of years, the Seven-Branched Candelabrum; the seven movements of the work are inspired by the seven festivals of the Jewish year. The composition was commissioned by Israeli Music Publications, and the first printed copy was handed to the composer during his visit; soloist in the premiere was Frank Pelleg. Shoshana Shoshan sang some of Milhaud's Poèmes Juifs, and the second part of the program was given over to the Quartets Nos. 14 and 15 and the Octet that results when these separate works are played simultaneously. The Polischuk and Silber Quartets shared honors in the single performances, and Milhaud mounted the stage to conduct the eight players in the combined reading.

The Haifa Orchestra, developing in leaps and bounds, played on two nights of the festival, both conducted by G. Singer. Yehudi Menuhin was soloist on one night, playing three Concertos: the Bach E major, the rediscovered Concerto in D minor by the youthful Mendelssohn, and the Mozart D major No. 4. Paul Wittgenstein appeared the following night, and one concert was performed by the piano-duo Luboshutz and Nemenoff, who stayed in Israel for a month and delighted audiences in the main cities.

The two concluding events in the Ein Gev Festival were an evening devoted to rural singing, folk dancing, and a performance by the Israel Ballet Theater, under the direction of choreographer Gertrud Kraus.

Milhaud in Israel

Milhaud spent most of his short stay in Jerusalem, where he auditioned singers for his forthcoming large-scale work, the opera King David, commissioned by the late Dr. Serge Koussevitzky for the Jerusalem Festival. This fete will become an annual event, beginning in 1953, when on April 16 the Convention Center will be formally opened with a stage performance of Milhaud's Poème Plastique based on his Moses (Opus Americanum No. 2). During the 1953 Festival, the Comédie française and the San Carlo Opera of Naples have promised to appear, as well as internationally known artists. The King David opera will receive its world premiere in 1954, when Jerusalem will celebrate the 3000th anniversary of the conquest of the ancient Jebusite town by David.

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Recitals by Menuhin

Comparatively few recitals were given this year. The lead was taken by Yehudi Menuhin, who gave seven concerts in as many days, in addition to his participation in the Ein Gev Festival. As in New York this spring the main interest centered around the newly-discovered Mendelssohn Concerto and the Sonata in G by P. Ben-Haim, composed for Mr. Menuhin and edited by him for publication in Israel. The composer was present and shared the applause. Mr. Menuhin was accompanied by musicians from the Haifa Orchestra in a Bach Concerto and in Mendelssohn's work, and in other scores by the pianist Eliahu Rudiakow.

Welcome visitors from the U. S. were the violinist-pianist duo composed of Benno and Sylvia Rabinof, who presented recitals in the main cities.

German Requiem in Hebrew

Eytan Lustig's Chamber Chorus, enlarged for the occasion, gave the premiere in Israel of Brahms's Deutsches Requiem. As German is not usually sung in public in the country, Ephraim Dror had prepared a Hebrew version, based on the original Hebrew texts from which the German texts had been drawn. The performance, in which the Kol Israel Orchestra participated, was a creditable one. Lotte Laufer was an excellent soprano soloist and Bezalel Shari sang the baritone solos in a sonorous manner. At a repeat performance, the soprano solo was entrusted to Shoshana Shoshan.

New Works

A number of interesting new works were first performed or published in Israel during the past few months and are made available in the U.S.A. by Leeds Music Corporation, whose director of publications, Michael Stillman, came to Israel for a short visit. Among these are a Sonata for Violin and Piano by Josef Tal (selected for the Salzburg Festival of the I.S.C.M.), the Ben-Haim Sonata in G (edited by Menuhin), Concertino for Trumpet and Orchestra (published in a piano reduction) by Josef Kaminski, a Flute Sonata by Yehoshua Lakner, Psalm 80 by Ben-Zion Orgad, Israeli Dances for piano by Haim Alexander, Three Dances for Violin and Piano by Marc Lavry, and some delightful children's works, First Pieces for Miriam by Menahem Avidom.

Most new scores find a ready place in the programs of the Kol Israel State Broadcasting Service and the Kol Zion laGolah Overseas broadcasts. New and old works from the pen of Joachim Stutchewsky were performed at a Museum concert in honor of this composer's 60th birthday. The composer and his wife, vocalist Julia Stutchewsky, participated in the program, as did violinist David Gruenschlag and pianist Moshe Lustig.

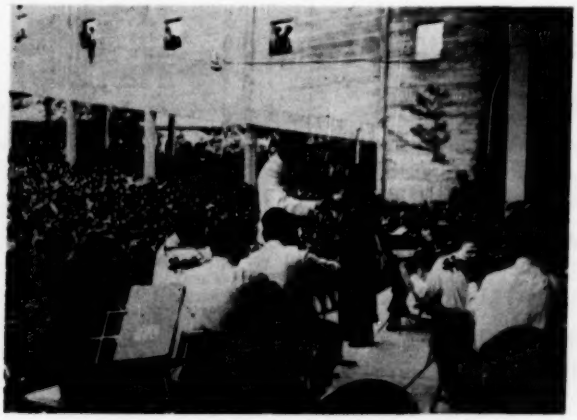
The Tel-Aviv Museum concerts continue to draw large and appreciative audiences. Most programs are conservative, but some interesting ancient works or an occasional modern composition are heard. The Israel String Quartet was responsible for some of the programs, while Ionel Patin conducted a concert performance of Stravinsky's Histoire du Soldat. At an I.S.C.M. concert at the Kol Israel Studio for invited guests, Frank Pelleg played the Ernest Bloch Sonata for Piano, new works by Max Brod and P. Ben-Haim, the Piano Sonata by Rolf Liebermann, and Milhaud's Candélabre.

Springfield Menotti Festival

The first festival dedicated to the works of Gian-Carlo Menotti was presented by the William Spada "Menotti Repertoire Group," at the New Court Square Theater, Springfield, Mass., in late May. Works given included The Telephone, The Old Maid and the Thief, and The Consul. Members of the cast headed by Mary Edwards, Livia Tartaglia, Wanda Stankowitz, Lillian Thomason and Edward Lyndeck, included Burton Cornwall, Douglas Bredt, Clifford Woodbury, Maria Balella, Betty Jane Gwinn and Asher Herman. The group will present Menotti works, in festival form, or singly, throughout the United States during the 1952-53 season.

Wins Michaels Award

Sylvia Rosenberg, violinist, of New York, was the winner in the annual Michaels Music Memorial Award. Miss Rosenberg, a graduate of the Juilliard School of Music, and a pupil of Louis Persinger and Ivan Galamian, received a grant of $1,000 and a guest appearance with the Chicago Symphony Orchestra at Ravinia in 1953.



AT EIN GEV FESTIVAL . . . Yehudi Menuhin plays as soloist at an afternoon concert with the Haifa Orchestra, conducted by Singer.

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"Teaching children to play the violin should be a happy experience," says George Perlman, violinist and pedagogue, "and an equally joyful one for the teacher."

Devising a practical first teaching book which will embody these ideas, Mr. Perlman has written Fun with a Fiddle, recently published by Carl Fischer, Inc. Its pages are filled with visual aids which attempt to capture the student's interest from the moment he turns the first page and is confronted by the humorous cartoon titled The Concert.

No notes assail the eager eyes of the tyro, as he continues to turn the pages—at least for quite a time. Instead he is given a series of finger board charts which quickly direct his fingers along notes of three speeds, and in accordance with a familiar sound pattern, he is led directly to the performance of simple nursery tunes.

"It delights a student," says Mr. Perlman, "to be able to play a melody so soon after placing a violin to his shoulder. The joy of achievement which crowns his early efforts acts as an incentive and whets his appetite for future study. This pattern of fun and learning serves to dispel that ennui which often in the past has beset the young student, bogged down in the monotony of some less discerning pedagogical procedures."

The second part of Mr. Perlman's book bridges over from charts and other directions into notation. The selections begin with lively rhythmic pieces which show nature themes and animated tunes, in large and easy-to-read notation, in the course of which such details are taught as Making Notes, The Open Strings, The Slur, First, Second, Third, Finger Notes, The Rest, Pizzicato, for Right and Left Hand, Harmonics and the Fourth Finger and Double Stops. The book concludes with the first movement of a Concertino, which the young aspirant is directed to play like a parade of toy soldiers.

The student is surprised by innovation after innovation which, almost without his being aware of it, inculcate some of the most essential steps in learning string playing. This procedure adds up to a good time for all concerned, though it does not slight technical training, and establishes a firm basis for future, more detailed study.

Montreal Festival Lists Opera

MONTREAL.—The 1952 Montreal Festival opened here on July 26 with a folklore demonstration. On Aug. 8, a performance of Gounod's Romeo and Juliet will be given, with Raoul Jobin, Canadian tenor as Romeo, and another prominent Canadian, Wilfred Pelletier, conducting. The North American premiere of the René Fauchois musical play, The Life of Beethoven, is announced for Aug. 12, with music by Beethoven arranged and conducted by Charles Houdret, former musical director of the Queen Elisabeth of Belgium Symphony, and now a resident of Montreal. Other events include exhibitions of the arts and handicrafts of the Province of Quebec, symphony concerts, English and French theater, Gilbert and Sullivan's The Mikado, and a religious celebration commemorating the foundation of Ville Marie, as Montreal was called three centuries ago.

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(1952-53 Bulletin on Request)

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Artists in European Visits

Summer voyagers to Europe by sea and air include Fritz Reiner, who was a passenger on the maiden voyage of the SS. United States; he will vacation and conduct in Italy. Fritz Mahler, conductor of the Erie Philharmonic, has conducted the Oslo Philharmonic, the Danish State Symphony in Copenhagen, the Orchestra Lamoureux at the Theatre des Champs-Elysées in Paris, and over Radio Zurich. Among instrumentalists, Byron Janis left for his first concerts in Europe, including orchestral appearances in Holland, Belgium and Italy, after playing at Ravinia Park and in the Menotti Night (the Piano Concerto) at Lewisohn Stadium.

Mary Bothwell, soprano, was soloist with the London Philharmonic in July, and was immediately invited by Sir Adrian Boult, conductor, to sing with this orchestra again on Sept. 23 at the fall opening. Meantime, she is heard in Italy, France, Switzerland and Germany. Inez Bull, soprano, sails on Sept. 2 by the SS. Ile de France. She will give a recital at the American Embassy on Oct. 1, following a debut concert at the Theatre de la Cour St. Pierre in Geneva on Sept. 26 and a broadcast over Radio-Geneve the next day. On Nov. 1, Miss Bull will appear with the Touion Opera. Ruth Kisch-Arndt, contralto, head of the Early Music Foundation and faculty member of the New York College of Music, is back from Europe, where she was heard in programs of ancient music and songs of the classic repertoire in Italy and Germany. Mildred Dilling, harpist, sailed on July 9 on the SS. Ile de France for concerts and travel in England and on the Continent, extending through the early fall. On Oct. 8 she gives a recital in the Salle Chopin Pleyel, Paris, and another in Wigmore Hall, London, Oct. 18, and, Oct. 21, returns to the United States, again on the Ile de France.

Constance Hope, public relations counsel, left for Paris via Pan-American Airways on June 28. Berenece Kazounoff, concert manager, is in the midst of a two-months' booking tour of France, Switzerland, Italy, Germany, Belgium and Holland. She returns the end of August.

Hy Faine, national executive secretary of the American Guild of Musical Artists (AGMA), left on July 19 for a visit of several weeks to Israel, where he will study the musical and cultural activities there, and look into the possibilities of greater cultural interchange of American and Israeli artists.

Bogota Opera Season Collapses

A group of singers which had given a successful opera season in Bogota, Colombia, were reported "stranded" there and returned by plane to the United States on July 10. The company included Nicola Moscona, Salvatore Baccaloni, Jean Madeira, Bruno Landi and Graciela Rivera, and previously also Jan Peerce and Robert Weede, who came back several weeks previously. Although the seasons in Bogota and two other Colombian towns grossed about $128,000, according to Vladimir Lubarsky, of New York, who assembled the company, and the Ministry of Education contributed a 20,000 pesos subsidy, the local manager ran into financial difficulties. The company members then formed a cooperative and gave three performances without salary in order to defray the chorus members' hotel bills.

Music of Argentina Has Many Highlights

By Jorge M. White

BUENOS AIRES. — Argentina's musical life increases day by day, due to official and private enterprise, and is no longer confined as formerly to the world known activities of the famous Teatro Colon.

The "Dirección General de Cultura" (Ministry of Education) presents the first-class State Orchestra, which appears in Buenos Aires and through all the more distant towns with noted foreign and Argentine conductors. A series of 20 concerts of Argentine chamber music has been planned, supervised by Professor Carlos Suffern.

Ferrucio Calusio, noted Argentine conductor, has been appointed General and Artistic Director of the Colon.

Tsar Saltan Opens Colon

Rimsky-Korsakoff's Tsar Saltan, not heard here since 1945, opened the Colon Opera season, with Jonel Perlea as the conductor, stressing its lyrical qualities. The staging by Dino Yannopoulos and choral preparation under Tulio Boni were outstanding features, while leading roles were sung with varying success by Felipe Romito as the Tsar, Nilda Hoffman as the Princess, Sofia Bandin as Militrisa, Sara Cesar as Barbarija, Eugenio Valori as Guidon. . . . Saint-Saens' Samson et Dalila was also revived under Perlea and Yannopoulos, with a French newcomer, Simone Couderc, singing Dalila with charm though her tones were light for the role, Tyge Tygessen as a convincing if not heroic Samson and Angel Mattiello and Juan Zanin in other parts. . . . Verdi's Falstaff was revived vividly under Panizza's baton, with Victor Damiani as a distinguished new protagonist; the rest of the cast left something to be desired, except for Helena Arismendi as Nanetta and Renato Sassola as a fresh-voiced pair of young lovers, and Renato Cesari, a rich-voiced Ford. . . .

Armide by Gluck, traditionally a Colon "big" production, was revived under Juan Emilio Martini, who welded the elements of the sublime score successfully, while Delia Rigal offered one of the finest performances of her career, Tygessen made a knightly figure of Renaud, and Jorge Danton completed the principals. . . . Trovatore had Pili Martorell as a skilled Leonora, while Isabel Casey, young Argentine soprano, surprised by her intense portrayal of Azucena; Rafael Lagares was the Manrico and the veteran Carlo Galeffi the Count. . . . The premiere of a Cantata Marin, by Roberto Garcia Morillo, for tenor soloist, chorus and orchestra, was given by the Colon Chorus and Orchestra under Carlos Cillario, with Virgilio Tavini as the commendable soloist; based on 17th Century Spanish texts, the work employs short melodic themes of that epoch and is developed to a high climax. . . .

Orchestral Offerings

The conductorial visitors have been particularly impressive. Sergiu Celibidache opened the Colon autumn concert series, beginning with an all-Beethoven list, and offering as novelties the Variations on a Paganini Theme by Boris Blacher and Roussel's Third Symphony. Solo piano features included the Ravel Concerto, played with authority by Daniel Ericourt, the Rachmaninoff Third Concerto with Sigi Weissenberg as brilliant exponent. Despite some liberties of tempi, the conductor gave sweeping and beautiful readings of Milhaud's Saudades do Brazil, Debussy's Iberia Suite and other works. . . . The State Orchestra presented Igor Markevitch in a program of Handel, Schubert, Jose Maria Castro (Aria and Variations), Busoni (Turandot Suite) and Moussorgsky (Pictures at an Exhibition), done with smoothness and the expected majesty in the final work. . . . Markevitch launched the Amigos de la Musica Orchestra series with his own version of Bach's Musical Offering, and Mozart's Haffner Symphony and Stravinsky's Second Suite. . . . Manuel Rosenthal began the Municipal Orchestra series with gracious readings of Telemann's Don Quixote Suite, a Suite by Roussel, Washington Castro's Concierto Campestre, and Beethoven's Fourth Piano Concerto with Paolo Spagnolo as soloist.

Sargent in Visit

The climax of the early season came with Sir Malcolm Sargent's appearances. With the Amigos de la Musica forces he gave Rawsthorne's Concerto for String Instruments, Britten's First Sinfonietta, Elgar's Introduction and Allegro, flexibly and beautifully conducted. He also led a concert of the State Orchestra which marked the major success so far this season, and included the Sibelius Violin Concerto, played by Henryk Szering, the Dvorak Fourth Symphony, Handel's Royal Fireworks Music, an Overture by the late Celestino Piaggio, and Britten's Young People's Guide to the Orchestra.

The Austrian conductor, Felix Prohaska, made a brilliant debut with the Amigos de la Musica; features were Frank Martin's Concerto for Violin and Orchestra with Ljerko Spiller as soloist, and Hindemith's Nobilissima Visione, played with feeling, authoritative style and subtle shading. The next concert brought a Vivaldi Violin Concerto, performed with taste and refinement by Louis Kaufman, Stravinsky's Danses Concertantes; Prelude, Intermezzo and Fugue by Marcelo Kok, and the Bach cantata, Christ lag in Todesbanden, given with the Collegium Musicum Choir.

The L. R. A. State Radio Orchestra opened under its permanent conductor, Bruno Bandini, who offered a "first hearings" program including meritorious versions of Mozart's Overture to Lo Sposo Deluso, Balakireff's Russia, prelude to Menotti's Amelia Goes to the Ball, excerpts from the ballet Zara by the Argentine composer Goldberg, and Dohnanyi's Variations on a Nursery Theme with Jorge Fontenela as able soloist. Another all-novelty list under Badini brought the Bliss Concerto for Piano and Orchestra, Symphony in D major by Arriaga (1806-1826), Dvorak's Scherzo Capriccioso, and a Russian Fantasie by Khachaturian. . . . Guests with the orchestra were Désiré Defauw, who gave kindling versions of works by Berlioz, Schubert, Lopez Buchardo and Shostakovich, and Alexander Shenkar, who directed a Handel Concerto Grosso, Schubert's Ninth Symphony, and scores by Mendelssohn and Garcia Acevedo. . . . In the recital field, programs by Jose and Amparo Iturbi, Alexander Uninsky, Paolo Spagnolo, Sigi Weissenberg, and Daniel Ericourt gave lustre to the first half of the season, while Harald Kruetzberg, the dancer, appeared at the Colon before a large audience.

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Stadium Series Includes Ballet

Following their opening on June 24, the Lewisohn Stadium Concerts continued their successful course by presenting a variety of soloists and conductors.

It is in the nature of concerts under the stars that the listener does not expect the introduction of many new works of problematic content, nor perhaps performances of too provocative character. The very fact that rehearsal time has to be limited, that almost daily change in soloists compels the conductor to concentrate in preparing these presentations, generally rules out the searching for new paths. What is essential is that the concerts attract the widest possible audience and are built in such a way that everybody can take home the memory of a musical experience to his liking.

Mr. Mitropoulos, the conductor of the first week, succeeded in doing just that, for after the fine opening concert, he held the public attention with impressive performances of standard works, such as Beethoven's Eroica Symphony, which was incorporated (after being rained out on June 24) into the following evening's program. The period also saw him appearing in double capacity as conductor-pianist in Respighi's Toccata for piano and orchestra. Mr. Mitropoulos, by the sheer force of his personality, succeeded in making this rather trite composition into a memorable musical experience.

Carmen in Concert Form

Despite the heat wave, Mitropoulos gave meaning to a concert version of Bizet's opera Carmen, which, with the excellent Mildred Miller in the title role and Richard Tucker and Frank Guarrera as Don Jose and Escamillo, respectively, held a large and responsive audience under its spell. Elaine Malbin shared in the success as Micaela. The Schola Cantorum chorus (Hugh Ross, director) was heard in the choral assignments.

Accompanied by André Kostelanetz and assisted by Amedeo Ghinatti, flutist, Lily Pons proved not only her drawing power by assembling an almost capacity crowd, but her vocal and interpretative mettle. Mr. Kostelanetz, in the orchestral portions of the program, gave readings of clear and warm understanding to works by Berlioz, Prokofieff, Ravel and Gershwin.

Monteux Takes the Baton

It always is a reason for jubilation when Pierre Monteux, one of the great conductors, returns to the Stadium. One can expect authoritative readings of almost any work he chooses and a musical devotion to its interpretation, which in this age of the conductor-virtuoso has become rare. With Mischa Elman as soloist at his first seasonal appearance, on June 30, in the Mendelssohn Concerto, played with beguiling tonal beauty and musical immersion, the conductor also presented Franck's Symphony and Dukas' L'Apprenti-Sorcier in readings which were achievements of interpretative insight.

For Jeanne Mitchell, violinist, who was indisposed, Vera Franceschi, pianist, took over as soloist on July 2, giving a technically able and lucid reading of Mendelssohn's Concerto in G minor for piano and orchestra. Her performance was preceded by a monumental interpretation of Tchaikovsky's Symphony No. 4 and a scintillating performance of Strauss' Till Eulenspiegel.

Some 18,500 were under the spell of Gershwin's music on July 3, with Alexander Smallens conducting and Oscar Levant as soloist. The following evening, with Kostelanetz conducting, marked the return to the Stadium, after many seasons' absence, of Risë Stevens. In arias from Carmen, Samson and Delilah and Le Nozze di Figaro and selections by Herbert, Kern and Schertzinger, the attractive singer enchanted a huge public with her gifts.

After a first part devoted to excerpts from operas of Wagner by the orchestra, Isaac Stern, on July 7, ably played Sibelius's Concerto for Violin and Orchestra, also under Monteux's inspired baton.

Following two evenings' interruption caused by steady rain, Yehudi Menuhin was soloist in a Beethoven program which listed the Overture to Leonore No. 3 and the Fifth Symphony, and assembled 17,500, who received in rapt attention Monteux's masterly interpretation of these perennial scores and fervently applauded Menuhin's fine reading of the Violin Concerto.

Kern-Hammerstein Night

With 19,000 in attendance, Oscar Hammerstein's 57th birthday was celebrated with a Kern-Hammerstein Night, which besides selections from The Girl from Utah, Music in the Air, Roberta, Swing Time and Very Warm for May, included a telescoped version of Showboat. Mr. Hammerstein had written a short synopsis which joined the various numbers. With soloists Jane Pickens, Carol Brice, William Warfield, who also acted as narrator, David Poleri and the Crane Calder Chorus and with Frederic Dvonch conducting, the evening afforded to the enthusiastic audience a pleasurable experience. Soloists, chorus and conductor gave their very best, and the ovation bestowed upon them was well deserved.

Erica Morini Is Soloist

In a Tchaikovsky program, on July 14, Alexander Smallens gave straightforward readings of the Pathetique and the Theme and Variations from Suite No. 3. Erica Morini's reading of the Violin Concerto was well-nigh perfect in technical mastery and consummate musicianship.

With an ambitious program, the 25-year-old conductor, Charles Schiff, made his first appearance before the Stadium audience on July 15. In works by Mozart, Ravel, Richard Strausss and Brahms' Fourth Symphony, he showed himself in possession of the technical requirements of his trade. That he sometimes was not completely up to the musical interpretative demands, or rather the projection of his wishes to the orchestra, seems natural on such an occasion, with all its innate pitfalls and the attending nervous tension. His second program the following night, when Richard Gale joined him as soloist in Schumann's Piano Concerto, showed him to less advantage. The tempi in Mendelssohn's Hebrides Overture, Wagner's Siegfried Idyl and Borodin's Polovetzian Dances were too delicate, and especially the Idyl lacked imagination.

Puccini Gloria Premiered

An Italian Night, with Alfred Antonini conducting and Jan Peerce, Herva Nelli, Salvatore Baccaloni as soloists and the Collegiate Chorale in the ensemble assignment, gathered the numerous friends of operatic music to hear these offerings. Excerpts from operas by Bellini, Verdi, Cimarosa, Giordano, Boito, Rossini and Puccini were performed. As a special attraction, New York audiences became acquainted for the first time with the Gloria from Puccini's Mass for soloists, chorus and orchestra, with Jan Peerce as the tenor soloist in the Qui tollis. The work is a youthful effort of the great composer, full of Verdian reminiscences but abundant in melodic inventiveness. Even a choral fugue, built on the most orthodox contrapuntal rules, finds its place

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in the score. The performance by soloist and chorus was spirited.

The first act from Turandot, showing Puccini at the peak of his mastery, closed the evening in rousing fashion. The soloists, especially Herva Nelli as Liu, were excellent, and with the chorus in finest coordination, bringing the performance to a stirring climax. Special credit must go to Jean Tennyson, who was instrumental in assembling the unhackneyed program, to Mr. Antonini for his telling interpretations, and to each soloist. The audience especially enjoyed the return of Salvatore Baccaloni, "Met" basso, with his renditions and his incomparable humorous *brio*.

Ballet Night

A Ballet Night on July 19, with the newly organized Mia Slavenska-Frederic Franklin Ballet Company, was conducted by Franz Allers, who opened the evening with a spirited reading of Dvorak's Carneval Overture. The new company includes Nicolas Orloff, Lloia Ellyn, Helen Myrielle, Ronald Colton, Marvin Krauter, Peter Bonura, Naomi Boneck, Shirley Weaver, Sally Seven and a complete corps de ballet. Alexandra Danilova appeared as guest star in the Adagio of the Nutcracker and the Vie Parisienne waltz from Gaieté Parisienne. Settler's Sunday, a folklore ballet, arranged and orchestrated by Harold Byrns, received its first local performance. It is a series of vignettes of Western outdoor life. Miss Slavenska's choreography is effective and characteristic, and the performance was a great success for all the participants.

National Symphony Plans

WASHINGTON, D. C.—The National Symphony Orchestra, Howard Mitchell, conductor, will open its season on Oct. 22. Mr. Mitchell will lead sixteen of the concerts, and Bruno Walter will appear as guest at four. Three soloists making debuts with the orchestra are Paul Badura-Skoda, Mieczyslaw Horszowski and Lelia Gousseau, pianists. Others to appear are Gladys Swarthout, at the opening concert; Agi Jambor, Joseph Szigeti, Myra Hess, Yehudi Menuhin, Earl Wild, Claudio Arrau, Benno Moiseiwitsch; Astrid Varnay and Set Svanholm in a Wagner-Strauss program; and the Howard University Choir, under Warner Lawson. A Founder's Day Program on Oct. 29 will memorialize Dr. Hans Kindler. The Brahms Requiem will be performed by the Washington and Cathedral Choral Societies with the orchestra. Special events are the annual appearances of members of the Ballet Russe de Monte Carlo and the Washington School of the Ballet.

The National Gallery's annual American festival included a piano recital, a program of string quartets, a vocal program and an evening of orchestral works. Marjorie Mitchell was the pianist, and the selections were sonatas by Griffes, Samuel Barber and MacDowell. She played with assurance. The Stringart Quartet of Philadelphia performed four works new to Washington—Quartet No. 2 by Riegger and Harl McDonald's Negro Quartettino.

Howard University's choir, led by Warner Lawson, shared the vocal evening with Katharine Hansel, soprano; John Langstaff, baritone, and Theodore Schaefer, pianist, in works by the Washington composer, Mary Howe. The orchestral program, led by the gallery's music director, Richard Bales, featured four first performances—Robert Elmore's Litany, William Lavender's Slow and Fast Movements from Suite for Small Orchestra, Alba Rosa Victor's Mediolanum and Bales' Suite No. 2 of Music of the American Revolution. Other works were Tango Lullaby by Virgil Thomson, Dance Overture by Burrill Phillips and Elegy in Memory of Maurice Ravel by David Diamond.

Magic Flute in Local Bow

The Agriculture Department's Magic Flute was described by its narrator—the Washington concert manager, Patrick Hayes—as the city's first presentation of the Mozart masterpiece. Frederick Fall, director of the Agriculture Symphony, conducted the performance, which was in English. Soloists were recruited locally to supplement the amateur forces regularly assembled by Dr. Fall. Margaret Barnwell was an appealing Pamina, Abrasha Rabovsky an amusing Papageno, Eva Bober a charming Papagena and Lindsey Bergen a vocally pleasing although dramatically uninspired Tamino. Other roles were sung capably by Carolyn Bailey, Marguerite Egeler, Mary Hanley, Rilla Rowe-Mervine, Helen Merrow, Margaret Garthoff, Alice Campbell, Eugene Barnwell, William Groff, Louis Aiken and Carl Dosic. The ensemble work was highly effective, and the production was spirited. J. G. D.

CAROL LAMBERT

Liebling Artist Fulbright Winner

Carol Lambert, soprano, of Parsons, W. Va., has won a Fulbright Scholarship for foreign study and will leave for Rome on Sept. 17. Miss Lambert has been a pupil of Estelle Liebling for three years and before that studied with Mrs. Johnson in Elkins, W. Va. Miss Lambert is preparing for an operatic career.

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Minneapolis Is Scene of Mu Phi Epsilon Biennial

MINNEAPOLIS, MINN.—The biennial national convention of Mu Phi Epsilon, held at the Curtis Hotel here, June 24-28, featured a number of compositions by members of the sorority, awards, scholarships and reports of awards and achievements of women of this organization. Elections were held, and delegates and visitors enjoyed a barbecue supper at the estate of Mr. and Mrs. Harry Kuechle on Lake Minnetonka, a formal banquet at the Minikahda Club, and a Minnesota Smorgasbord at the Minneapolis Athletic Club.

Among the compositions written by undergraduates performed at the convention, especially effective was the one by Laurel Wagner of Cleveland, first prize winner in this classification, whose Suite for Oboe, Clarinet and Bassoon was played by Bernard Fishman, Max Metzger, members of the Minneapolis Symphony, and Dr. Reuben Berman of Minneapolis. Other prizewinning compositions heard included the Quartet No. 2 in G Major by Blythe Owen, Chicago; Release, a song by Ruth Bradley, New York; and the Sonata in B Flat for Piano by Williametta Spencer, Los Angeles.

Awards Made to Members

The most outstanding award received by any member of Mu Phi Epsilon during the past year was the Minna Kaufman Rund Foundation Award of $25,000 given to Lillian Miskovich, contralto, of Worcester, Mass., and charter member of Epsilon Omicron, the new chapter at the University of Indiana. This includes study and a debut in New York as well as European study and travel. Other awards announced were a $2,000 fellowship received by Marcia Black Hinderman, Walla Walla, for post graduate study of musicology at Mills College.

Carol Smith, contralto, Chicago, winner of the 1951 National Federation of Music Clubs Competition, which finances her Town Hall debut, has a completely sold-out 1952-53 season under Columbia Artists Management, and $1,000 Fulbright scholarships have been granted to the following members: Eda Schlatter, pianist, San Jose; Eleanor Schneider, soprano, Detroit; Ruth Berge, composer, Moorhead, Minn.; Shirley Munger, pianist, Seattle; Emma Lou Diemer, composer, Kansas City, and Dolores Mensteil.

Ellen Christensen and Frances Raymond of Seattle have won Music and Art Foundation scholarships of one year's tuition for private lessons in their respective fields. Violet Marie Hadden, soprano, Indianapolis, was chosen from approximately 200 contestants for leading roles in the Cincinnati Summer Opera in the contest sponsored by Station WLW. Brunetta Mazzolini, soprano, has won a scholarship to study with Lotte Lehmann in California. Nancy Neiberger, violinist, Kansas City, was awarded $500 for study in New York. Grace Hoffman, contralto, winner of the Blanche Thebom Award, will return from Europe in September.

"Mu Phi of Year"

Gloria Sorenson, soprano, Evanston, Ill., was voted Mu Phi Epsilon of the Year" and received the annual prize of $100 given by the Chicago Alumnae Chapter. Ruth Berge, Estelle Johnson, Phoebe Berge, Monica Gebhard and Elaine Olson have been awarded scholarships which will enable them to study at the following schools: Tate Vernon School in London, Eastman School of Music and Western Reserve University. The 1951 Barrere Memorial Scholarship, including a solo performance with the Chautauqua Orchestra, was won by Helen Rothra of Rochester.

Other awards totalling more than $5,000 have been given to 24 members of Mu Phi Epsilon since its last convention. June Stokes, Mu Theta, won the National Mu Phi Epsilon award as the most outstanding senior and Upsilon and Phi Theta Chapters received awards for their sorority activities. The one received by the latter was the Marie Morrisey Keith Chapter scholarship award of $100.

Mu Phi Epsilon has continued its support of international goodwill by sending music materials to various countries including Japan and the Philippines. In addition to the scholarships being given to Friendship House, Washington, D. C., and Neighborhood Music School of Los Angeles, the Convention Assembly established a new scholarship at the Community School of Music in St. Louis and continued support of the National Federation of Music Clubs and the National Association for Music Therapy.

A citation in recognition of outstanding courage under duress was sent to a Mu Phi Epsilon member, Jane Froman, who recently received a Doctor of Music degree from the Cincinnati Conservatory of Music. Jean Border, soprano, St. Louis, was soloist at the convention's formal banquet.

National Officers Re-elected

The following national officers were re-elected: Ruth Row Clutcher, Philadelphia, president; Eleanor Wilson, Seattle, first vice-president; Elva Gamble, Chicago, second vice-president; and the newly elected officers were Wanda Anderson Burkett, Wichita, third vice-president; and Gertrude Otto, New York, fourth vice-president, public relations officer. Bernice Oeschler, Sylvania, Ohio, was reappointed secretary-treasurer by the National Council.

All convention activities were successfully directed by Jenne N. Westling, Minneapolis, national convention chairman; Mildred Johnson, co-chairman-treasurer; Dorothy Nieman, music; Cleo Hiner, publicity, and numerous other local committees. The East Central Province hostess chapter, both active and alumnae, which efficiently assisted in arranging and carrying out the business and social functions were from Minneapolis, St. Paul, Indianapolis, Evansville, Bloomington, Green Castle, Cincinnati, Des Moines, Cedar Rapids, Indianola, St. Louis, St. Charles, Carbondale, and Jackson, Miss.

Salt Lake City was chosen as the 1954 meeting place for the Mu Phi Epsilon convention.

La Bianca for Cincinnati Opera

Jeanette La Bianca, young coloratura soprano, has been engaged for the role of Rosina in the Cincinnati Summer Opera performances of Rossini's Barber of Seville, July 27 and August 2. The cast includes Bruno Landi, Robert Merrill, Salvatore Baccaloni and Virgilio Lazzari. Recent engagements for Miss La Bianca include a TV film made with Lili Palmer and an appearance as guest star on the program honoring Gov. Thomas Dewey with the Gold Medal Award from the Williamsburg settlement.

Anton Rovinsky's Engagements

Anton Rovinsky, whose summer activities are divided between his regular piano class teaching and yachting on Long Island Sound, will play a concert on Aug. 9 at the Woodstock (N.Y.) Art Colony, and later will make two appearances in Rutland and Bennington, Vt. Mr. Rovinsky will feature works of Beethoven, Brahms, Schumann, Ravel, Albeniz and some of his own compositions.

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THE CHOIR CORNER

By Leon Carson

Linking Choir Loft And Vocal Studio

There is substantial evidence around the country to the effect that sympathetic cooperation between the church organist and/or choirmaster and vocal teachers does not exist to the degree it should. Close coordination should be the order of the day, because one needs the other in their fields of professional endeavor.

The director of a church choir depends, directly and indirectly, upon the legitimate vocal studio for singing material with which to build up his programs, both from the ensemble and solo standpoints. In turn, the vocal teacher finds and appreciates an opportunity for the youthful talent of his studio to gain experience in the fields of public appearance and church repertory. In the case of the more mature soloist, there is the chance to earn a little—sometimes very little—money for services rendered. On the importance of these reciprocal services, virtually all agree.

Directors Ignorant of Voice Technic?

But another factor seems to cause a rift in the relationship between choirloft and studio. It is the difference between the director's approach to choral singing and that of a teacher training his students for solo singing. Frankly, while there are many splendid music schools throughout the country in which training for conducting and singing are combined, and while there are many vocally-minded directors at work, a multitude of directors who are handling fresh, young voices—sometimes adolescent voices—have no basic knowledge of the functioning and the limitations of the vocal organs in phonation.

This condition is set forth in forceful fashion in the following excerpts from a paragraph in an article entitled "Choral Singing for the Vocalist" by Edgar Schofield, nationally known voice teacher and former singer, which appears in a recent issue of The Bulletin, the official organ of the National Association of Teachers of Singing:

"I am not saying that good cannot come from choral training: such valuable assets as sight singing, rhythm, phrasing, getting used to a conductor's beat, adapting to other parts and so forth. The danger lurks in the fact that much harm may be done the voice itself in *acquiring* these virtues. As a matter of fact, many conductors are not voice men, and in many cases do not know or care much about the human instrument. This applies also to many church organists and glee club directors. They seem to think it equal to the use and abuse one could give a piano or clarinet. Often their idea of a good rehearsal is to reiterate and hammer at hard passages many times over, passages which would be difficult for the trained singer to do once."

There are many *pros* and *cons* on this subject, but one dominating fact stands out in bold relief—which is, that every person who shoulders the responsibility of welding individual singing voices into a choral ensemble, within the choir loft or without, should first be subjected to a personal education in singing and the acquiring of a complete knowledge of the workings of the vocal equipment. This, in itself, would form a more stable foundation for the creation of closer and more understanding contacts between the choirloft and studio.

BAROQUE ART GIFT . . . Lauritz Melchior, right, with Francis Henry Taylor, director of the Metropolitan Museum of Art, examine choir stall panels the tenor gave to the museum.

Choir and Organ Notes

Four Wednesday noontime recitals were given by Willard Irving Nevins during July at the First Presbyterian Church, New York. Compositions by Bach, Franck, Bonnet, Sowerby, Handel, Whitlock, Howells and others featured these programs. . . . A group of twelve bellringers was incorporated as a guild of St. Martin's Episcopal Church, New York, on June 22. . . . John Huston played works by Vivaldi, Sowerby, Langlais and Widor at an organ recital in St. Bartholomew's Church, New York, at midday on July 18. . . . Edward Rivetti, assistant organist at St. Patrick's Cathedral, New York, directed Yon's Te Deum Laudamus on July 13.

MUSIC FOR THE CHOIR LOFT

Mixed Voices

THE EARTH IS THE LORD'S, by Louis H. Diercks. M. Witmark & Sons, N. Y., 15c. A 4-part anthem (SATB) of merit for average well-trained mixed chorus, to be sung a cappella. Well-known text from Psalm XXIV. Easy singing tessitura for all parts. Suitable for general service. 5 pages.

LIFT UP YOUR HEADS, O YE GATES, by N. Lindsay Norden. J. Fischer & Bro., N. Y., 15c. A spirited, simply constructed 4-part anthem (SATB), with organ accomp. Familiar text taken from The Psalms. Includes short bass solo and alto and bass duet. Normal vocal tessitura. Impressive climactic conclusion on the word "Selah." Perf. time, 1 min., 10 sec. 4 pages.

YE, WHO SEEK THE TRUTH, by Julia Perry. Galaxy Music Corp., N. Y., 20c. A simple and effective 4-part (SATB) anthem, with interesting text by composer. Opens with tenor solo and later employs tenor obbligato over entire chorus. Voice tessitura normal; suitable for average choir in general service. Organ accomp.; a portion to be sung a cappella. 6 pages.

For Organ

SUITE FOR ORGAN, by Leo Sowerby. Re-issued by the H. W. Gray Co., Inc., N. Y., $3. An impressive work of four sections for the accomplished organist. Includes (I) Choral and Fugue, 11 pages; (II) a delightful Fantasy for flute stops, rapid and whimsical, 14 pages; (III) an expressive Air With Variations, 7 pages; (IV) a vigorous and well marked March in the Sowerby style, 12 pages.

Rare Panels Given to Museum

Three rare 18th century German baroque choir stall panels were presented to the Metropolitan Museum of Art on July 9 by Lauritz Melchior, former Metropolitan Opera tenor. The original number of these gift panels owned by Mr. Melchior was seventeen. The other fourteen were returned as a gift by the Museum to the Cathedral of Trier in Germany, where they were originally installed in 1787. The three panels, unique in this country, will become a part of the Metropolitan Museum's permanent collection of European decorative art.

Bach Aria Group Series

The Bach Aria Group will present three concerts at Town Hall on Dec. 10, Jan. 7 and Feb. 18, with Eileen Farrell, Jan Peerce and Carol Smith taking part as regular members of the group. Other members are Robert Bloom, oboe; Norman Farrow, bass-baritone; Bernard Greenhouse, cello; Erich Itor Kahn, piano, and Maurice Wilk, violin. Julius Baker, flute, will be heard on Feb. 18.

Somer-Glazer-Doktor Trio Formed

Hilde Somer, pianist, has formed a chamber music group with David Glazer, clarinet, and Paul Doktor, violin. The three gave their first concert at Tanglewood, New Hope, Pa., on May 25. The following evening Miss Somer was heard in the gala program given at Hunter College for the Austrian Chancellor, Dr. Figl. At the end of July, the pianist sailed for Europe where she has radio and recording commitments.

Cortez Leads Center Symphony

Mario Cortez conducted the Center Symphony Orchestra of Kew Gardens Hills, N. Y., on June 8 in a concert sponsored by the Edward Goldberger Lodge of B'Nai B'Rith for the benefit of hospitalized veterans. Ruben Varga, violinist, was soloist in the Wieniawski Concerto No. 2, and Frances Farnworth, soprano, was heard in an aria from Verdi's La Forza del Destino, Dream of Love by Cortez, and several light opera numbers.

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15th Carmel Festival Draws Eager Throngs

By Charlotte Hiller

CARMEL, CAL.—The 15th annual Bach Festival, July 14-20, again attracted enough listeners from throughout California to crowd Carmel and surrounding communities, and fill to overflowing the concert halls. Indeed, in addition to the skillful, intensive preparatory work done by managers Dene Denny and Hazel Watrous, the increasing demand for tickets as the Festival Week progressed taxed their ingenuity to the utmost.

Gastone Usigli's programs had the customary qualities of originality, freshness and competent artistic supervision. His standing as a Bach scholar and interpreter is well established, but there was also opportunity to observe how sensitive a Mozart conductor he is. Although the Festival is mounted with little rehearsal time, considering the rich schedule, both orchestra and chorus were brought up to a fine level of responsiveness and tonal beauty. Orchestral works heard included a recently discovered Concerto in D Minor for strings and cembalo by Vivaldi; Mozart's A Musical Joke (K.522); Bach's six Brandenburg Concerti; Vivaldi's Concerto in A Major for violin and orchestra, with Barbara Brown the able soloist. Other scores in this category were Mozart's Concerto in A major for violin and orchestra, with concert-master Ervin Mautner soloist; Bach D minor Concerto for piano and orchestra, with Ruth Slenczynski; the C minor Concerto for two pianos and orchestra (Charles Fulkerson and Ralph Linsley); the C major Concerto for three pianos, with the previous two soloists, and Robert Vetlesen substituting for the indisposed Julian Karolyi. There were also four excerpts from Bach's The Art of the Fugue, as orchestrated by Mr. Usigli, revealing his penetrating insight into the master's writing in scoring and performance.

Chamber and Recital Offerings

Works of essentially chamber music character were the Vivaldi Concerto in C major for two flutes and orchestra, with Floyd Stancliff and Patrick Kelly as the soloist and with Usigli conducting from the piano; the Handel Trio Sonata in G Minor for oboe, violin and figured bass, beautifully presented by Don Leake, oboe; Murray Korda, violin; Marie Manahan, cello, and Ralph Linsley, piano; and the Bach Sonata in D Major for Cello and Piano, in which

GASTONE USIGLI rehearsing the Carmel Festival forces.

Marie Manahan, cello, and Mr. Linsley achieved a remarkable blending of tone and musical thought.

Of all the instrumental offerings featuring many capable musicians, the Fifth Brandenburg Concerto stood out, as probably the best performance ever given in this area of the work. The soloists were Alice Ehlers, harpsichord; Alex Murray, violin, and Floyd Stancliff, flute, all playing with charm and mastery in a well-proportioned reading led by Usigli.

Miss Ehlers and Mr. Murray also gave a morning series of three harpsichord-violin recitals, for which they had programmed Bach's six sonatas for that combination, two at each session separated by a Mozart sonata. If particular satisfaction was derived from these events, it was because Miss Ehlers is one of the foremost interpreters of music for the harpsichord, and Mr. Murray skillfully adapted his style to achieve the desirable balance of weight and tone.

Due to the illness of Julian Karolyi, Ruth Slenczynski consented—on two days' notice—to substitute for him, playing an all-Bach piano recital. She presented parts from Partita I in B Flat Major, Prelude and Fugue in C Minor and in C Major both from Book I of the Well-Tempered Klavier, and the Italian Concerto. Added to her sound technical equipment, precision and power, it was refreshing to hear her emphasize the pensive and lyrical in the master's compositions.

Two afternoon organ recitals were played by Ludwig Altman, the second of which had to be repeated to accommodate the Festival audience. Works by Louis and François Couperin, Bach's Prelude and Fugue in E Minor, Seven Chorale Preludes and the magnificently solemn Second Phantasy in F Minor by Mozart made up the first program. For the following he had chosen Mozart's First Phantasy in F Minor, more contemplative in character, the Fugue in G Minor, Prelude and Fugue in E Flat Major, and Bach's last composition, Thy Throne I Now Approach. Also programmed were five songs from the Little Notebook of Anna Magdalena Bach, which Phyllis Moffet, soprano, sang with all the warmth and simplicity implied in these intimate works.

Vocal Works Include Mass

Other vocal offerings throughout the week were two tenor arias from Cantatas No. 55 and 139 respectively, commendably sung by James Schwabacher; the Cantata No. 60, O Ewigkeit, Du Donnerwort, with Eula Beale, contralto, Mr. Schwabacher, and Donald Gramm, bass; the Cantata No. 82, Ich Habe Genug, sung by Mr. Gramm, and the "Wedding" Cantata, No. 202, superbly delivered by Phyllis Moffet. Gramm's singing of the solo cantata, mature in interpretation, was a climax to his California appearances.

For the B Minor Mass, the above-named four singers were joined by Dan Lenoir Hasock, whose well achieved assignment was the difficult aria Laudamus Te. Mr. Usigli led the massive, intricate score with authority.

Alexander Fried, music critic of the San Francisco Examiner, again delivered this year's lecture, a highly informative one. Footnotes to a Bach Festival.

Firkusny Returns to U. S.

Rudolf Firkusny, back from a European tour, played at the Ravinia Festival on July 1, and then went on to Aspen, Colo., where he is giving a six weeks' teaching and performing course, a re-engagement from last year. The pianist will be featured at the Hollywood Bowl on Sept. 2. While abroad, Mr. Firkusny played in Holland, Italy, France and England, and, with Artur Rubinstein and Olin Downes, was one of three judges from the United States in the recent International Belgium Piano Concours.

Serafin for City Center

Tullio Serafin, formerly of the Metropolitan, is reported engaged to conduct with the New York City Opera Company in the coming season.

IN THE MAIL BAG

De Reszke Dependents in Need

To the Musical Courier:

I am sure that some of your readers would be distressed to hear that descendants of Edouard de Reszke, the singer, so well known at the Metropolitan, are in a very precarious financial state in Poland. Jean de Reszke had only one child, a son, who was killed in the First World War. Edouard had three daughters, two of whom are dead; the second, Helene, had two daughters, and it is one of these, Mme. Russczinska, whom we are in touch with. She is in a delicate state of health, married and has two small children. Her husband earns just enough for bare necessities of life, and there is nothing for clothes, shoes, medicines, or ordinary comforts. . . .

Maggie Teyte, Olga Lynn and myself have formed a fund which enables us to send a parcel once a fortnight. Besides the purchase of articles, the cost of postage and insurance is considerable. The parcels are sent through a Polish Export and Relief Company. . . . There must be a number of Jean de Reszke's pupils or those who remember the singing of the De Reszke brothers, who would like to show their gratitude by sending us a donation, no matter how small, or articles of clothing. Any donation should be sent to me, W. Johnstone-Douglas, De Reszke Fund, 32 Clareville St., London S. W. 7, England.

W. Johnstone-Douglas.

Delta Omicron Events

Delta Omicron chapters throughout the United States are conducting annual benefit scholarship fund concerts and scholarship auditions. These are for the purpose of furthering the fraternity's aims in their own locales, as well as to encourage women musicians and foster good music. Auditions recently were held by Psi chapter, American Conservatory of music, Chicago, for a $100 piano scholarship; Delta Epsilon chapter, Wisconsin College of Music, Milwaukee; Delta Eta chapter, Wisconsin State College, Milwaukee. Scholarship fund concerts were given by Zeta Alpha chapter, Detroit, which annually offers a scholarship to each active chapter in that city; Zeta Delta, Milwaukee; and Zeta Epsilon, which gave a Stephan Bardas concert at Lutkin Hall, Northwest University.

Frederick Jagel, head of the voice department of the New England Conservatory of Music, former tenor of the Metropolitan Opera, and Mrs. Jagel have been installed as Patrons by Delta Xi chapter at the conservatory. Gena Branscombe, composer, was installed as International Honorary Member of Beta Sigma Phi. Geoffrey O'Hara, National Patron, was chairman for a discussion of Music for All Peoples at the New York State Federation of Music Clubs convention in May.

Lela Hanmer, Chicago, National Music Advisor to Delta Omicron, played the piano part of the Brahms Piano Quartet in G minor, op. 24, in a faculty concert at Wilson Junior College. Muriel Anderson, National Chairman of the Music Service Committee, is lecturing in the middle west on Public Welfare and Mental Health. She is music therapist at Lincolnview Hospital in Illinois.

Reed Family at Central City

Central City, Colo.—A "special event" of the current Central City Festival was the first appearance together anywhere of three prominent figures in concert and drama, Daniel Reed, actor-director-playwright, his daughter Susan, ballad singer, and his son Jared, who divides his time between folksinging and the theater. The three Reeds offered two performances, July 20 and 23, featuring Americana, including Mr. Reed's one-man show of the revivified dead of Edgar Lee Masters' Spoon River Anthology. The singing members of the group provided American folksongs brought here from other shores and carried across the nation with the pioneers.

Mr. Reed was born in Denver, and his appearance was widely publicized as "the return of the native." To keep this engagement, Susan came from summer stock near Cleveland, Daniel Reed from the Poconos and Jared from the Pisgah National Forest in North Carolina. This season, Miss Reed made her regular concert tour, her brother was seen on Broadway as Sandy in Paint Your Wagon, and her father was the Crito of Maxwell Anderson's Barefoot in Athens. They were later together in an out-of-town tour of A Little Evil, which did not survive Boston.

Marjorie Capo in Recitals

Marjorie Capo, mezzo-soprano, will give a summer recital on Aug. 18 at Carnegie Recital Hall, accompanied by Alberta Masiello. Besides songs by Handel, Brahms, Allen, Cowell and Duke, her program includes a group from Songs of the Auvergne and numbers by Mexican and South American composers. On Aug. 31, Miss Capo will be heard in a concert broadcast over WNYC from the Sculpture Court of the Brooklyn Museum.

Wolfes for New Orleans Opera

Helmuth Wolfes has been engaged as conductor and chorus director by the New Orleans Opera. He assumes his duties on Aug. 1.

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Dolf Swing Pupils in Recital

Dolf Swing presented a number of his young singing students at the Dolf Swing Studio on two Sunday afternoons, May 18 and 25. Varied and interesting programs of classic, old English, French and contemporary American and English songs, German Lieder, operatic and oratorio aries were sung with charm and authenticity of interpretation, an excellent command of vocal technique and diction, showing sound training.

The talented singers heard on the first Sunday afternoon program were Sherrill Alver, Arthur Graham, Clifford Snyder, Jan Speers and Joseph Boardman. In the second recital there appeared equally excellent vocalists, William Fairley, Mirabell Hinson, Arno Jacobsen, Esther Dipsiner and Thomas Mayne. Joan Taylor was prevented from participating by illness. Sigrid Ecklof Swing played artistic accompaniments.

Brevard Music Festival To Include New Features

Rapidly becoming a national institution for music-lovers, the Brevard Music Festival opens its seventh season of summer concerts on Aug. 8. Dr. James Christian Pfohl will conduct the festival events; Dr. Thor Johnson of the Cincinnati Symphony will wield the baton as guest conductor in several preliminary concerts. The festival is held annually at Transylvania Music Camp, Brevard, N. C., under the auspices of the Brevard Music Foundation, Inc., a non-profit educational corporation which also sponsors Transylvania Music Camp.

This year the festival has been expanded to encompass a period of three weeks, Aug. 8 to 24. Eleven concerts will provide a great variety of selections and artists. The Brevard Festival symphony will accompany Margaret Harshaw, dramatic soprano; Isaac Stern, violinist; Gina Bachauer, pianist; and will present Sibelius' Symphony No. 2 in D for the illustrated lecture of Olin Downes, music critic of the New York Times. Anna Russell, international concert comedienne, will add variety and humor to the festival season. The Symphony and 100-voice chorus with soloists Norma Heyde, Joseph McKee and Andrew White, will give Haydn's Creation and the Requiem by Brahms.

Another innovation will be "200 years of the Piano Concerto," starring the noted Greek pianist, Gina Bachauer. Accompanying her series of concerts, Dr. William Newman, of the University of North Carolina, will conduct a piano master class, Aug. 21-24. This is planned to afford opportunity for advanced study during the mornings, afternoon rehearsals of Miss Bachauer with the orchestra, and presentations in the evening concerts.

Vandenburg for Munich Opera

Howard Vandenburg, who was heard in debut with the New York City Opera last season, has been engaged to sing leading Wagnerian tenor roles, and the leads in Otello, Aida and Fidelio at the Munich Opera in 1952-53. Mr. Vandenburg, a Katherine Turney Long scholarship winner, has been preparing under Metropolitan operatic guidance, with voice work at the Amy Ellerman Studios. He will be heard as Siegfried in the performance scheduled for the Berkshire Music Festival under the baton of Monteux.

Beebe Fund Awards

BOSTON.—Trustees of the Frank Huntington Beebe Fund for musicians announce awards for music study abroad during the ensuing year to the following: Jacqueline C. Bazinet, of New Bedford, Mass., special student at the New England Conservatory of Music, and Alice L. Farnsworth, of Lynn, Mass., graduate of the same conservatory, both for study of voice and vocal interpretation; and to Rawn Spearman, of New York, graduate of Florida Agriculture and Mechanical College, for study of French vocal repertory. The trustees of the fund are S. M. L. Barlow, Francis E. Welch, and G. Wallace Woodworth.

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MUSICAL JOTTINGS

Patrice Munsel will sing the title role in a film based on the life of **Melba,** to be made this summer in London and Paris. . . . As a tribute to **Mrs. Edward MacDowell** on her approaching 95th birthday, the MacDowell Association, Inc., opened a drive for funds to support the MacDowell Colony, and will honor the composer's widow at a dinner on Nov. 21 at the Waldorf-Astoria. . . . Vercelli, Italy, is holding a **Viotti** International Contest in October for singers, pianists, composers, and violin, viola or cello with piano combinations. . . .

Gluck's Le Cadi Dupé was given by the American Chamber Opera Society in English on a double bill with **Monteverdi's** Combat of Tancred and Clorinda, opening the Castle Hill series on Crane Memorial Reservation, Ipswich, Mass. **Clara Schumann,** a great-granddaughter of **Robert** and **Clara Schumann**, was married to **Robert E. White** in the Greenville Community Church, Scarsdale, N. Y. **Irmgard Seefried** will give three recitals in New York with **Bruno Walter** at the piano, as part of her U. S. tour from October to December, and then will visit Australia with her husband, **Wolfgang Schneiderhan,** violinist. . . .

The International Congress of Music, which met in Vienna recently for the first time, voted to become a permanent body and to meet in various cities; under auspices of Vienna Society of Friends of Music, it will sponsor international exchange of music and promote educational work. . . .

First stage performance of **Mozart's** youthful opera, Apollo und Hyazinth, arranged by **Dr. Roland Tenschert,** was given by students of the Vienna Academy for Music and Dramatic Art. . . . . An exhibition of paintings by **Carl Ruggles,** composer, was held at South Vermont Art Center, Manchester. . . . **Herman Neuman,** director of music for New York's Municipal Broadcasting System, received honorary Doctor of Music degree from New York College of Music. . . . **Franz Allers** has been appointed musical director for My Darlin' Aida, the **Charles Friedman** version of **Verdi's** opera, going into rehearsal in August. . . . **Dorothy Sarnoff,** soprano, and **Mario Braggiotti,** pianist, are among members of a USO-Camp Shows unit which left on July 10 to entertain service personnel in Europe for six weeks. . . .

Toscanini made a flying visit home, interrupting his European holiday, to spend three weeks making recordings with the NBC Symphony; he returns to Milan to open autumn music season with concerts at La Scala, Sept. 19 and 20. . . . The Burgomaster of The Hague, irked at the boldness of the ballet, The Cage, asked that performances by the N. Y. City Ballet of this work be cut, but the Holland Festival audience and critics gave favorable verdicts. . . .

Happy events in the world of art include birth of a son to **Licia Albanese,** who is the wife of **Joseph Gimma,** New York broker; of twin sons to **Marjorie Tallchief** and her husband, **George Skibine,** dancers; and a son, Aldo Luis Parisot, born to **Aldo Parisot,** Brazilian cellist, and his wife, the former **Ellen Lewis** of Wilton, Conn., on July 6. . . . Bust of the late **Georges Barrere** was presented to the Chautauqua Institution by an anonymous friend, the artist being **Marion Sanford** of New York. . . . **Jean Tennyson** received the decoration, Stella della Solidarieta, from the Italian Government, for services to music. . . . **Artur Rodzinski** denied that he is opposed, as was reported, to **James C. Petrillo's** order asking members of the AFM to clear with him any plans to make recordings in Europe. . . . The engagement was announced of **Leontyne Price,** soprano, a Juilliard graduate and winner of the Fulbright and John Hay Whitney awards, and **William Warfield,** baritone. . . .

The **Sibelius** Academy in Helsinki is receiving a complete set of recorders for the use of its Junior Department from the National Federation of Music Clubs, it was announced by **Mrs. John B. Davison,** International Music Relations Chairman of the latter. Other Federation gifts will go to the new College of Music in Fusan, Korea, re-established after the evacuation, and the University of the East in Manila. . . . Two new directors added to the Metropolitan Opera Board are **Nils Anderson** and **Mrs. Cornelius V. Starr,** both of New York; **Floyd W. Jefferson** is the newly appointed chairman of the Finance Committee, other officers were re-elected. . . . A series of free open-air pop concerts opened on July 6 and 20 and continue on Aug. 3 and 17, in Institute Park, Worcester, Mass., by the Little Symphony Orchestra of that city under **Harry Levenson,** a project sponsored by local industries. . . .

Dimitri Mitropoulos has been invited to return to La Scala and conduct **Strauss'** Elektra and **Schoenberg's** Erwartung in May, 1953, and to lead the Italian premiere of **Milhaud's** Christophe Colomb at the Florentine Maggio next year. . . . The **Moyse Trio** of Paris makes its first transcontinental tour of U. S. in the coming season. . . . The only work by a living composer studied in the conducting courses of the International Summer Academy at Salzburg this year is **Gardner Read's** Prelude and Toccata for small orchestra. . . .

The Kansas City Philharmonic, under **Hans Schwieger,** will give a stage performance of La Boheme in the coming season. . . . The **Trapp Family Singers** this summer are holding four ten-day periods, known as usual as "Sing Weeks," at their farm in Stowe, Vt.; the first took place from July 7 to 17, the second opened July 21; the third—a "Liturgical Week"—begins Aug. 4 and will feature Gregorian and other religious music. . . .

The Yaddo Festival at Saratoga Springs, N. Y., Sept. 12-14, is offering five concerts, two orchestral lists under **Frederick Fennell,** and three chamber events presenting the Modern Art String Quartet and **John Kirkpatrick,** pianist. . . . The Seagle Colony Opera Guild, directed by **John Seagle,** gave Boheme at the Central School Auditorium in Schroon Lake, N. Y., July 25 and will present Carmen, Aug. 22 and 23. . . . The Worcester, Mass., Festival, opening Oct. 20, will include **Bach's** St. Matthew Passion for the first time, conducted by **Boris Goldovsky,** with the Philadelphia Orchestra and the Festival Chorus. . . . **Roberta Peters** received a divorce from **Robert Merrill** at Juarez, Mexico, on ground of incompatability. . . . The new **Charles Ives** Scholarship of the National Federation of Music Clubs was awarded to **Ramiro Cortes,** 18, pianist of Denver, for eight weeks' study at the Indian School, Stockbridge, Mass. . . .

The "Met" Opera and AGMA signed a new 2-year contract that extends through 1953-4 season, increasing average salary rates by some 25 to 50 per cent, and retaining present ratio of one foreign artist to three Americans; if artists' option for tours is taken up, they must receive three weeks of consecutive employment. . . . The Koussevitzky Music Foundation made a gift of scores, music, recordings and books to the Lenox, Mass., Library, and as previously offered a grant to the Berkshire Music Center. . . . **Lucia Evangelista,** soprano, and **Jerome Hines,** "Met" bass, were married in Lawrenceburg, Ind.

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Chicago Premieres Puccini Mass

By René Devries and Dusha Dowdy

CHICAGO.—A high spirited audience of 5,000 celebrated the opening of the Ravinia Festival's 17th season on July 1. The elements, the concerts (all-Brahms with Szell conducting, and with top ranking soloists) and the sheer joy of being at Ravinia, conspired to draw a record attendance of 16,130 for the four concerts of the first week. Ravinia is one of Chicagoland's most prized possessions, and rightly so, for it offers the most beautiful and ideal conditions to be found anywhere in the world, it is said, for hearing outdoor concerts. It was built, and rebuilt (almost as if by magic, so great was the response when the pavillion was completely destroyed by fire two years ago) and is maintained solely by personal contributions.

Mr. Szell, at his best, presented a cycle of Brahms, four Symphonies, two Overtures, Piano and Violin Concertos, and the Concerto for Violin and Cello, played magnificently by Erica Morini and Leonard Rose. Miss Morini was given an ovation at a previous concert for her memorable performance of Brahms' Violin Concerto. Rudolf Firkusny also created excitement with his playing of the First Piano Concerto, and returned many times to acknowledge the hearty and prolonged applause his performance inspired.

Szell had Eugene Istomin as soloist for the final concert, in Brahms' Second Piano Concerto. The pianist has attained enviable artistic stature, playing with the utmost sensitivity and technical proficiency, and lacks only a degree of that personal quality which evokes responsiveness.

Program Features

Features of the second week of concerts conducted by Dimitri Mitropoulos, were the all-Beethoven program, with Byron Janis as soloist in the Concerto for Piano, No. 3, given a beautifully musical performance, and an admirable, if not orthodox interpretation: Frances Magnes' solo performance of Dohnanyi's Violin Concerto, which brought high praise and enthusiasm; and the appearance in the fourth concert of Mr. Mitropoulos in the dual role of conductor and composer, presenting a first Ravinia performance of Respighi's Toccata for piano and orchestra. The versatile musician's skill both as pianist and as conductor makes for a remarkable feat, and on this occasion, as is usual with such performances, it was both stirring and exciting, and Mr. Mitropoulos received pronounced acclaim.

Pierre Monteux returned for his 12th consecutive Ravinia Festival season to conduct the third week of concerts, and at the first and closing one, the veteran and beloved conductor was given the *tusch*, as well as the audience's heartiest expression of warm admiration. Monteux's programs, with French music predominant, were purely symphonic except for the Schumann Piano Concerto with Marilyn Meyer, 1951 Michaels Award Winner, as soloist. The young pianist, attractive and proficient, gave a praiseworthy performance, and was enthusiastically received.

Word from Amsterdam of Josef Krips' illness, preventing his fulfilling his engagement as guest conductor of the fourth week of Festival concerts, brought disappointment for the second time to Ravinia audiences. His first American appearance as conductor here had been anticipated with keen interest. Otto Klemperer, scheduled for the fifth week of the series this year, was secured to take over the concerts which were to have been led by Krips.

Grant Park Highlights

The first concert of Grant Park's 18th season of summer concerts "under the stars" got off to a fine start, with 20,000 in attendance, and with Nikolai Malko, resident conductor, and his orchestra, in unusually good form as they presented an attractive program highlighted by a thoroughly assimilated and well rehearsed performance of Paul Creston's Symphony No. 2; and the solo appearance of Abbey Simon in Tchaikovsky's Piano Concerto No. 1. The pianist, who had in previous appearances here established himself as a highly talented and cultivated musician, reaffirmed this opinion despite his having a vehicle not fully suited to display his artistic gifts.

Native Works Heard

Creston was one of a number of prominent American composers whose works Mr. Malko programmed this season. Among them were four Chicagoans—Rudolph Ganz, whose Symphonic Overture to an Unwritten Comedy, "Laughter . . . Yet Love" received its ninth performance since its world premiere in Cincinnati (with the Cincinnati Symphony conducted by Thor Johnson, who commissioned it) in 1950; Felix Borowski and Leon Stein, represented by a fantasie-overture, Youth, and Festive Overture, respectively; and Willis Charkovsky, strikingly gifted composer-pianist who presented a successful first performance of his inteersting Concerto for Piano and Orchestra in D Minor (Malko conducting), obviously enjoyed by his responsive audience.

Other soloists under Malko's baton during the first four weeks of Grant Park concerts, were Eileen Farrell and Desiré Ligeti in an all-Wagner program; Frank Guarrera, whose fine baritone was thoroughly enjoyed in his first appearance here; and Fritz Siegal, concertmaster of the orchestra, who gave a brilliant performance of Sarasate's Carmen Fantasie for violin and orchestra.

Further programs featured a concert version of Cavalleria Rusticana with the Chicago Park District Opera Guild (Silvio Insana conducting) and the talented and well-trained soloists Suzanne Hamilton, soprano, and Miles Nekolny, baritone (both recent winners who made solo appearances at the Chicagoland Music Festival), Evelyn Reynolds, mezzo-soprano, and Rena Gould, contralto; Rodgers and Hammerstein nights, Leo Kopp conducting, with soloists Jeanne Grant, Winifred Heckman, Harold Brindell, Norman Atkins, and the Opera Guild Chorus.

Puccini Mass in U. S. Premiere

A highlight of particular interest was the American premiere (and the second performance ever given) of an early Puccini Mass for Orchestra, three voices and chorus. It is known as Mass for Four Voices and Orchestra (the voices referring to the voice ranges in the chorus). It was conducted by Alfredo Antonini (engaged for the concerts of July 11, 12 and 13) on the exact date of its first performance in Lucca, Italy (July 12) when as Puccini's thesis for graduation from the Istituto Musicale Pacini, it was sung at the feast of San Paolino, first Bishop of Lucca. Forgotten after its single hearing, the work remained unknown until last year when a Brooklyn priest, Father Dante del Fiorentino, who had known Puccini and his family, went to Italy to gather material for a biography of the composer and found the MS in the possession of his former musical secretary, Vandini.

The Mass received two hearings on successive nights by the Grant Park Symphony, the Swedish Choral Club, and soloists Gabor Carelli, tenor; Louis Sudler, baritone, and Wellington Ezekiel,

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bass, who were particularly fortunate choices as to vocal capabilities and the spirit of their roles. The Mass, given a devoted performance, was obviously the work of an immature composer, though one richly gifted in melodic invention, which with the simple fugue, gave relief to the work's bare homophonic writing and somewhat ungainly structure. There was much beauty throughout the Mass and some outpouring of religious fervor, but little of the spiritual quality usually associated with this form.

Other Novelties

Major orchestral works programmed by Antonini for his two programs (tnree concerts) included a first Chicago performance of Mendelssohn's Symphony No. 1 (really the composer's 13th, as the 12 previous ones were suppressed as juvenile ones); in this, the conductor substituted the Scherzo from the Octet as the third movement of the symphony instead of the Menuetto, as Mendelssohn himself did at a London performance. Another novelty was the Clementi-Casella Symphony in C Major, reconstructed by Casella from the original manuscript during his stay in the United States in 1936; and Mr. Antonini had as soloist Suzanne Malkiewicz, 16-year-old Chicago violinist, whose exceptional talent has been recognized in solo appearances with the five orchestras including the Chicago Symphony under Kubelik. The young artist received well deserved acclaim for her beautiful and musicianly performance of Saint-Saens' Concerto for Violin No. 3.

Puccini's Mass was broadcast over the coast-to-coast Mutual network and over WGN of Chicago.

Among the Artists

Rudolph Reuter, pianist, and Esther La Berge, mezzo-soprano, filled American Conservatory's Recital Hall when they were presented recently in joint recital on the Conservatory's summer faculty recital series. Mrs. La Berge programmed Mahler's Songs of a Wayfarer, and groups of Debussy and Mousorgsky. Mr. Reuter's groups represented the classic, romantic, impressionistic and contemporary composers.

Miriam Wagner, pianist, and Robert Speaker, baritone, appeared on the same faculty series. Miss Wagner's program featured the Griffes Sonata.

Naomi Watson, with the collaboration of her associate teacher, Mary Frances Crowley, presented 18 voice students in Curtis Hall recently. Patricia Ann Kelley was the assisting solo pianist, and Laurence Kimbrough, accompanist. A wide range of vocal literature was covered, and some outstanding talent heard.

The joint recital of Wanda Paul, pianist, and Eleanor MacKinley, operatic soprano, was an important feature of Phi Mu Fine Arts Sorority's convention held in Minneapolis. Both artists are members of the sorority's Chicago chapter. Their program listed works of Chopin, Mozart, Brahms, Ravel and Liszt; and arias and songs of Pizzetti, Chausson, Debussy, Warren, Castelnuovo-Tedesco and William Schuman.

Allan Keller sang the role of Harlequin on a recent Theatre of the Air program over WGN.

Ethel Lyon Beck's Activities

Ethel Lyon Beck's summer activities include those as instructor at the two-week Fine Arts Colony (Corpus Christi, Tex.) where in early June she presented a number of her students in recitals at Del Mar College Little Auditorium; and two recitals by students of The Children's Department (under Miss Miss Lyon's direction) of the American Conservatory of Music. Charlotte Bergersen, and June Elliott, advanced students of Miss Lyon, were in the final contest for pianists for appearance at the school's Commencement Concert, playing the Schumann Concerto and Liszt Hungarian Fantasy, respectively. Nancy Broaddus, another advanced student, was winner in the senior division of the contest sponsored by the Society of American Musicians, and closed the concert presenting the winners, with pieces of Fauré, Poldini and MacDowell.

Allied Arts Corp. Attractions

Harry Zelzer, managing director of the Allied Arts Corp., has announced the biggest season in the history of this organization for 1952-3. Artists to appear are the following:

Marian Anderson, Carol Brice, Victoria de los Angeles, Jeanette MacDonald, Dorothy Maynor, Jan Peerce, Cesare Siepi, Louis Sudler, Ferruccio Tagliavini, Pia Tassinari, Richard Tucker, William Warfield, Ljuba Welitch, vocalists; Mischa Elman, Yehudi Menuhin, Nathan Milstein, Julian Olevsky, violinists; Alexander Brailowsky, Rudolf Firkusny, Florence Kirsch, Ervin Laszlo, Oscar Levant, Luboshutz and Nemenoff, Witold Malcuzynski, Artur Rubinstein, pianists. The orchestras include the Boston Symphony, under Munch and Monteux; Cincinnati Symphony, under Mailko; Denver Symphony, Saul Caston conductor; Arthur Fiedler and Boston Pops Orchestra; and Gershwin Concert Orchestra. Dance attractions include the Ballet Theatre; Jose Greco and his company of Spanish dancers; Ana Maria's Spanish Ballet; Mata and Hari & Co.; Mia Slavenska and Frederic Franklin with their Theatre Ballet. Special attractions listed are the De Paur Infantry Chorus, led by Leonard de Paur; Jaroff Male Chorus and Dancers, under Serge Jaroff, conductor; the Vienna Choir Boys ;the Paganini Quartet; and Andres Segovia, guitarist. All will appear at Orchestra Hall except the Dance Series, which will move to the Opera House.

Mr. Zelzer is considering several other attractions which he will announce at a later date. He is also manager here for the New York City Opera Co., which will appear in Chicago in November.

His Milwaukee activities include coordinator of the Arion Musical Club, which will present the following at the Auditorium: Jaroff Chorus and Dancers; Danish State Symphony, under Tuxen; Ferruccio Tagliavini and Pia Tassinari; Artur Rubinstein.

Mr. Zelzer is also the manager of the Milwaukee Opera Guild.

Ruth Crary Clough Honored

A Carnival of Cathay — an Evening from the Orient with music, poetry and costumes—was the unique program presented by the Cordon Club in their Music Rooms on the evening of June 6, to honor Chicago poet Ruth Crary Clough. Her Legends of Ancient China were set to music and read by Lucile Welty Holmes, with Irma Tunks Wills at the piano.

Artists Advisory Council

Winners in the final auditions of the Artists Advisory Council (Mrs. William Cowen, Founder and President) held in Orchestra Hall June 11, are Arthur Geramie, violinist, of Hamilton, Ontario; and Julia Rahaman, dramatic soprano of Chicago. They will be awarded an Orchestra Hall joint concert by Harry Zelzer, on May 10, 1953. The Council selected the following young musicians to be aided in the furtherance of their careers: Trudie Tashe, dramatic soprano; Dorothy Simmons, soprano; Dorothy Krieg, lyric soprano; Evelyn Reynolds, mezzo-soprano, and Gunnar Sandvold, bass-baritone, all of Chicago except Miss Simmons, who is from Cleveland.

Kozuch Heads SAM

Thaddeus Kozuch, prominent Chicago pianist and teacher at De Paul University School of Music, has recently been appointed president of the Society of American Musicians.

Louis Sudler in Gala Events

Louis Sudler, baritone, sang The Star-Spangled Banner on the opening night of the Republican Convention in Chicago, following the invocation by Cardinal Stritch and prior to the talk by General MacArthur. He also appeared on Wednesday night of this convention with the Paulist Choir, when he was introduced by Father O'Malley to a large radio and TV audience before he sang America the Beautiful and Old Black Joe. After other engagements in a busy July, which include appearances with the Indiana Symphony and at Grant Park, Chicago, Mr. Sudler will be soloist at the Chicagoland Music Festival at Soldier Field, Aug. 23, singing Valentine's aria from Faust and The Star-Spangled Banner, accompanied by Captain Howard Stube's massed bands. He will take additional part in the Chicagoland Music Festival when he joins with Risë Stevens and Paul Lavalle as contest judges for the annual Chicago Tribune musical awards.

Bali Dance Troupe to Visit U. S.

The Dancers of Bali, company of 45 dancers and musicians, including a full Gamelan orchestra, will come here from Bali and open in New York on Sept. 16 at the Fulton Theater for an engagement limited to four weeks and followed by a national tour of 12 weeks. The tour has been arranged by Columbia Artists Management in cooperation with the Indonesian Art Society, and is under the sponsorship of the Republic of Indonesia.

Berkshire Quartet Summer Series

FALLS VILLAGE, CONN. — The Berkshire Quartet is giving a series of ten concerts at Music Mountain, which began June 20 and continues June 21, 22; July 18; Aug. 1, 15, 29; Sept. 5, 6, 7. New works of 29 contemporary composers have been chosen for this series, given under the auspices of broadcasting stations of New York and New England, through Broadcast Music, Inc. First performances are of the Bernhard Heiden Quintet for horn and quartet; Walter Bricht's Quartet for piano and strings; Thomas Beversdorf's Quartet for strings; and John Verrall's String Quartet. Soloists are John Barrows, French horn; Francis Tursi, violinist; and Natasha Magg, Sidney Foster and Clara Siegel, pianists.

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LOS ANGELES

(Continued from page 7)

sical rehabilitation, the brilliant promise of its superb conductor-soloist line-up for the summer, the high attendance at a non-soloist program, and the respect and responsiveness shown to a master conductor and the love lavished upon the music played. Again, as last summer, there was no amplification, and none was needed.

Saul Caston in Bow

The Denver Symphony's conductor, Saul Caston, made his local bow at the second concert, at which Richard Tucker was soloist. Accompaniments to Tucker's ringingly firm-voiced singing took up a goodly portion of Mr. Caston's work, but one could judge him by the bright, swift-paced Bartered Bride overture that he conducted, by the excellent control of dynamics evinced in excerpts from Die Meistersinger, and by a solid performance of Tschaikowsky's Fifth Symphony which carefully balanced its emotional and dramatic characteristics, and was devoid of distorting interpretative idiosyncracies. The impression made by Caston was a fine one, though hardly to be termed inspired.

A tricky television pianist who goes by the single name of Liberace was accompanied by the orchestra under the baton of his brother, George Liberace, at the Saturday night "Pops" concert. Some 17,500 seemed to enjoy the singular *melange* of music they presented, but we were not among them.

Ojai Festival Offers Novelty

The sixth annual Ojai Festival was this year wisely curtailed to five programs given on the Memorial Day weekend, plus a pair of children's concerts at nearby Ventura on the Monday following. By concentrating the period of the Festival, and by presenting the two orchestra concerts, led by Thor Johnson, out of doors in the Ojai Civic Center Park, manager John Bauer won a more consistent and healthily large attendance—particularly at the Sunday afternoon concert when beautiful weather drew a large audience of some 1,500 to hear Szymon Goldberg play the Mendelssohn Violin Concerto.

The five programs consisted of an evening of dramatized recitals by Judith Anderson and Henry Brandon, taken from Robinson Jeffers' Medea and The Tower Beyond Tragedy; a lieder recital by Rose Bampton featuring Schoenberg's Book of the Hanging Gardens cycle; an evening of trios played by Goldberg and Nikolai and Joanna Graudan, and the two outdoor concerts at which Goldberg and Miss Bampton were the soloists.

The absence of a sound-reflecting shell at the park concerts somewhat minimized the effectiveness of the fine chamber orchestra which Mr. Johnson so ably led in works by Mozart, Haydn, Lopatnikoff, Martinu, Mendelssohn, Elinor Remick Warren, Richard Strauss and Kabalevsky. Miss Anderson's theatre evening was a spine-tingling example of dramatic intensity by one of the greatest actresses of our day. Miss Bampton's recital, at which she was exquisitely accompanied by Gwendolyn Williams Koldofsky, matched Miss Anderson's theatrics as the high point of the Festival; the Schoenberg-George song cycle was wonderfully sung and poetically-evocative to an extreme degree.

Though this year's Ojai Festival offered nothing which quite reached the musical height of the Steinberg-conducted Mozart program of last year, or Stravinsky's History of a Soldier the first year, it did—through the popular-priced outdoor concerts—attract a goodly number of young people to the event, and the sustained consistency of interest was heartening in the long-run view. With the addition of a sound-shell next year and a continuance of the popular-price programs, and the eventual move to a permanent home in the upper end of the Ojai Valley, the Festival will find the going easier. After six years it is still a somewhat informal affair—but in that fact also lies much of its charm. On the whole, musical integrity has been consistent within a confining framework of physical and economic demands.

Waxman Continues Festival

Franz Waxman's Los Angeles Music Festival, which opened with Honegger's King David, continued with Bach's St. John Passion and an orchestra concert presenting Honegger's Fifth Symphony and the Sibelius Violin Concerto played by Isaac Stern. Mr. Waxman seemed less at ease with the Passion than with the King David or the orchestral concert. For all of the fine singing and playing it was only in the final portions—from the alto aria on—that the work glowed with true beauty and spiritual humility and inspiration. The Roger Wagner Chorale was the responsive vocal group, with Katherine Hilgenberg (the alto) and James Schwabacher as the evangelist being outstanding among the soloists. Mr. Waxman's conducting of the Honegger Fifth Symphony was another matter; in this—and in the Sibelius Concerto, his own fantasie for violin and orchestra on themes from Carmen and the Oberon overture—he led his almost unbelievably fine orchestra with verve, meticulousness, and feeling. Stern's playing of the Sibelius was warmly poetic without becoming lush, and he made of the Carmen Fantasie one of the most enlivening and pleasing new encore-type works we have heard in a good while. The Honegger symphony proved a masterpiece during its first movement and the first half of the second, but thenceforth declined into somewhat banal derivations from Stravinsky, Shostakovich and even Sibelius—though all the while still glowing in the brilliance or its orchestral raiment. It is dramatically moving in its earlier portions, but the drama gives way to theatrical contrivance as the work unwinds. Mr. Waxman's interpretation realized its theatre sense to the full.

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SUMMER OPERATIC CONCERT by Liverette Academy Students. Dr. Lucia Liverette seated, foreground. Notables present included Baroness von Eichelberg, Mabel Stoner Clark, president of the Sans Souci Celebrities Club, Charles James, associate producer in motion pictures, Mrs. J. B. Cash of St. Louis, M. Campanella, director of grand opera, and Signora Campanella; Messrs. Trujillo and Butler, editors of Arts magazine and founders of the Altruistic Arts magazine; and Mme. de Marco, former singer with the Chicago Opera.

Liverette Opera Academy Offers Wide Training

LOS ANGELES.—The Liverette Opera Academy, Dr. Lucia Liverette, director, is now in its fifteenth year of offering a curriculum including vocal study, coaching, opera reading, sight singing, conducting, recital, repertoire, drama, training in opera roles in concert form, and the pronunciation and translation of French, Italian and German songs. Dr. Liverette, who came here after teaching in Chicago and St. Louis and in universities and schools in the East, is an exponent of the Samoiloff Italian Bel Canto method. She also has been trained by Gastone Usigli, opera coach, formerly of La Scala, Milan, and studied with Pietro Yon, organist, and Leon Sametini, violinist. A contralto, Dr. Liverette has sung in opera, concert and as church soloist; she is the composer of operas, string ensembles, and a setting of A June Day from the Vision of Sir Launfal. Since coming here, she has been director and conductor of Los Angeles Civic Opera Groups.

Dr. Liverette's artist-students include her daughter, Mary Francis Lynn, radio singer, and her son, Don Ebersole, baritone and dramatic coach; as well as Oliver Ortega, Leslie Coomber, Melba Stenstrom, Joseph Stanley, Lucia Valencia, Carmen Iranza de Ebersole, Ann Trojan Randall and many others.

Oregon MTA in 37th Meeting

PORTLAND, ORE.—The Oregon Music Teachers Association, Ruth Arcand of Portland, president, held its 37th annual convention in conjunction with the Northwest Chapter of the American Musicological Society, June 19 through 21 at Eugene, Ore. The University of Oregon was host to the meeting, with Dean Theodore Kratt and Stacey Green, his assistant, welcoming the music teachers. Amelia Vincent of Portland is chairman of the Portland chapter of the Musicological Society. Guest speakers included Dixie Yost of Phoenix, Ariz., president of the Western Division of the Music Teachers National Association, and James Sample, conductor of the Portland Symphony. The program brought many fine artists, including Bernard Abramovitch, pianist, Henri Arcand, Portland pianist, was program chairman.

Romberg's The Desert Song, presented at the new Holladay Bowl on June 25, opened the current season of light opera here, Portland's first such series. The Portland Summer Band Concert Association is again sponsoring 20 band concerts in the city's parks. The concerts are financed jointly by the American Federation of Musicians, local 99, Herman Kenin, president, and the City of Portland. Judge J. R. Mears is president of the Portland Band Concert Association, which was founded in 1947 by Napolian DuFresne, the first conductor, Earl Caine, Herbert Hamilton, John Dykstra and Erna Hoefs (Portland representative of the Musical Courier).

Henri Arcand, Portland musician and concert pianist, has sold his interest in the Portland Sheet Music Service, and will devote his time entirely to concert work and managing other artists in this area.

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San Francisco Opera Gives Autumn Plans

SAN FRANCISCO.—General Director Gaetano Merola has announced the repertory, principal artists and performance dates for the 1952 season of the San Francisco Opera Association. Forty-one performances will be given at home and on tour under the business direction of Howard K. Skinner. Cities to be visited include San Diego (for the first time), Sacramento and Fresno, where single performances will be given, and Los Angeles with 13 performances scheduled.

The San Francisco season opens Sept. 16 and closes Oct. 19, and comprises a regular subscription series of 10 performances, a Wednesday evening series of five, a Sunday matinee series of five, two special performances, and three matinees for young people presented by the San Francisco Opera Guild.

Sixteen operas are listed (including new productions of Mefistofele and Il Tabarro, the latter in a Puccini Trilogy) which have not been given since the company's opening season in 1923. Also to be staged in new productions are Der Rosenkavalier, sung in a new English translation by John Gutman, and Don Giovanni. Completing the repertoire are revivals of La Fille du Regiment and L'Amore Dei Tre Re; Tosca, which will open the season; Aida, Suor Angelica and Gianni Schicchi (in the Trilogy), Boheme, Rigoletto, Cavalleria Rusticana and Pagliacci on a double bill, and Traviata.

Artists include several who have never been heard in San Francisco: Mary Curtis, soprano; Fedora Barbieri and Margaret Roggero, mezzo-sopranos; Virginio Assandri, tenor; Jan Gbur and Frank Guarrera, baritones. Jean Fenn, soprano, and Brian Sullivan, tenor, will make San Francisco Opera debuts. Among those re-engaged are: sopranos, Eileen Baldwin, Yvonne Chauveau, Dorothy Kirsten, Brenda Lewis, Herva Nelli, Lily Pons, Bidu Sayao, Thelma Votipka and Dorothy Warenskjold; contraltos, Blanche Thebom and Claramae Turner; tenors, Eugene Conley, Caesar Curzi, Mario del Monaco, Alessio De Paolis, Walter Fredericks, Ernest Lawrence, Jan Peerce, James Schwabacher, Ferruccio Tagliavini and Frans Vroons; baritones, George Cehanovsky, Colin Harvey, Ralph Herbert, Giuseppe Valdengo, Frank Valentino and Robert Weede; basses, Lorenzo Alvary, Salvatore Baccaloni, Dezso Ernster, Desire Ligeti, Nicola Moscona, Nicola Rossi-Lemeni and Italo Tajo.

The position of assistant to the general director has been created this season, with Kurt Herbert Adler appointed to the post. The musical staff also names Paul Breisach, Pietro Cimara, Fausto Cleva, Glauco Curiel, Antonio Dell'Orefice, Richard Karp, Karl Kritz, Gaetano Merola, Corrado Muccini and Giacomo Spadoni. Armando Agnini is technical and stage director; Herbert Graf, stage director; Kurt Herbert Adler, chorus director; Lew Christensen, choreographer; Etienne Barone, stage manager, and Madi Bacon, director of the boy's chorus.

Siran Bledjian Heard

Siran Bledjian, soprano, who made her New York debut in Carl Fischer Concert Hall in the fall of 1951, is appearing as soloist with churches and clubs and choruses. She is also preparing for auditions in the roles of Madame Butterfly and Santuzza in Cavalleria Rusticana.

WILLIAM VENNARD

William Vennard Active As Singer and Teacher

LOS ANGELES.—William Vennard, bass, is chairman of the voice department of the School of Music of the University of Southern California. In addition to his administrative duties and teaching schedule he is an active singer. Recent appearances include three Mozart concert arias sung with the U.S.C. symphony orchestra, Ingolf Dahl, conducting; a group of Poulenc songs in a program of contemporary music at the university; and three weeks in Los Angeles and San Francisco singing the role of the police agent in Menotti's The Consul, directed by Carl Ebert. Mr. Vennard came to Los Angeles in the fall of 1946 to join the staff of the University after his term of service with the armed forces in the South Pacific and Japan. He has appeared in numerous recitals and oratorio concerts, including Messiah with the Pasadena Civic Orchestra and Chorus and the B Minor Mass in the Bach Festival at Carmel-by-the-Sea. His training and early experience were in the Middle West and he has a Bachelor of Music from Northwestern University and a Master of Music from the American Conservatory in Chicago. He counts Theodore Harrison as his voice teacher and studied with him longer than with any other. Mr. Vennard is the author of Singing, the Mechanism and the Technic, which is used as a text in voice methods classes in various parts of the country and is to be found on the shelves of numerous university libraries. He is concluding a term as president of the Los Angeles Chapter of the National Association of Teachers of Singing and for the second time will direct the Los Angeles voice teachers' workshop sponsored by this association, Aug. 24 through 29. He is in demand as a speaker on voice problems and as an adjudicator.

Korn Leads Buffalo "Pops"

Richard Korn conducted the Buffalo Philharmonic Orchestra in the summer pops concerts of July 1, 8 and 15 at Kleinhans Music Hall. The first of these was an all-Gershwin program, with John Ranck, pianist, soloist in the Concerto in F and the Rhapsody in Blue. July 8 featured soloists from the community of Kensington, Valentina Swierczynski, soprano, Gerald DeBruin, baritone, Shirley Ainsworth, contralto, and Virgil Hale, tenor, with Samuel Pascal joining the four in the quintet from Die Meistersinger. The third of Mr. Korn's concerts had Charles Castleman, ten-year-old violinist, as soloist in the Mendelssohn Concerto.

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NEW RECORDS IN REVIEW

Concert Hall: Heading the it's-about-time department is Concert Hall's two-disk recording of the first six Handel Suites for Harpsichord, in which Frank Pelleg is the soloist. This is rich, sturdy music, often with a chromaticism that Bach himself seldom duplicated. Pelleg plays the suites like the scholar and musician he is, and one looks forward to a completion of the series. On another pair of disks are all of Vivaldi's Op IX, named La Cetra—a series of twelve concerti, played by Louis Kaufman, violin (and other soloists), with the string ensemble of the Orchestra National de Paris conducted by the violinist. This set is another in the enormous Vivaldi spurt stimulated by LP, and it is grand music. The recording is good, and the performances generally so, though Kaufman's playing occasionally is unstylistic in its excess of vibrato. He's a first-class instrumentalist, however, and presents the music with considerable spirit. Also unfamiliar are Verdi's Quattro Pezzi Sacri—Four Sacred Pieces—played by the Orchestra of the Vienna State Opera and the Kammerchor directed by Henry Swoboda. The music is strangely intense, part secular and part ecclesiastical in sound—altogether a fascinating mixture—and the performance sounds good.

Mercury: Somewhat of a triumph in recording technique has been achieved by Mercury in its two latest Minneapolis Symphony disks, in which Antal Dorati plays Borodin's Second Symphony coupled with Stravinsky's Firebird Suite and devotes another disk to three works—the Debussy Nocturnes (complete), Ravel's Pavane and Berlioz' Roman Carnival Overture. The sound is mellow, well-balanced and clear throughout the tonal spectrum. Violins sound like violins; the percussion has a clear timbre; the texture of the orchestra is velvety, and there is no distortion. The interpretations are good without being in any way distinguished. Dorati takes care of the notes but does not find too much subtlety in them.

Vanguard: An important modern work, Ernest Bloch's Israel Symphony, receives its first recording by Franz Litschauer, who leads the Orchestra of the Vienna State Opera and soloists of the Vienna Akademiechor. This is a powerful score, saturated (as its title would imply) with the intense Hebraicism of Bloch. Vanguard has done a real service by making it available. A pair of conventional works—Rimsky-Korsakoff's Coq d'Or Suite and Mussorgsky's Night on Bald Mountain—has some interest attached to it by virtue of the orchestra and conductor. Both are from behind the iron curtain: Nicolai Golovanov and the State Radio Orchestra of the U.S.S.R. Golovanov leads spirited, idiomatic performances. He is clearly a conductor with strength and style—in this type of music, at least. One wonders how he would manage the classics. The recording is a little dull in sound. Vanguard has also come up with an unusual disk named Music of Poland, in which Seven Polish Folk Songs are conducted by Tadeusz Sygietynski, who leads an orchestra and the Mazowsze Choral Society. The music is lovely and authentic-sounding in its exoticism. There is no evidence that the conductor has attempted to Westernize the arrangements; and the enchanting songs are beautifully sung. On the reverse of this disk is Panufnik's simple, quiet Suite of Ancient Polish Airs and Dances, well played by the String Orchestra of Radio Warsaw undeer Jerzy Kolaczkowski.

Victor: Several important reissues have been made available. On two disks, Victor has repressed the Tosca that was in its catalogue since the late 1930's. Maria Caniglia, Beniamino Gigli and Armando Borgioli are the principal singers, with Oliviero de Fabritiis leading the chorus and orchestra of the Rome Opera. Despite its date, the recording is still vital in sound, and the soloists are superb. Another reissue is Wanda Landowska's Treasury of Harpsichord Music. She plays Bach, Scarlatti, Chambonieres, Rameau, Couperin, Purcell, Handel and Mozart in her customarily brilliant—one might almost say theatrical—style. Vladimir Horowitz is represented in the reissues with a Chopin disk—the B flat minor Sonata (recorded in 1951) and the G minor Ballade and F sharp Nocturne (vintage 1948), to which have been added a few Liszt pieces, also dating back to 1948. These are Au bord d'une source and the Hungarian Rhapsody No. 6.

Currently new recordings include a smooth, sensitive performance on a ten-inch disk of Ravel's Quartet, played by the Paganini Quartet, and a series of disks of lighter nature. Among them are Robert Merrill and Rise Stevens in a Cavalcade of Musical Comedy; James Melton singing Latin Rhythm Songs; a Boston Pops program (Capriccio Espagnol, Marche Slave, Fingal's Cave Overture); and a disk of Percy Grainger Favorites, played by Leopold Stokowski and his Orchestra.

Gina Bachauer also makes her first domestic appearance in a pairing of Mozart's Coronation Concerto and the Liszt-Busoni Spanish Rhapsody. Alec Sherman conducts the New London Orchestra. Miss Bachauer, a pianist of more than ordinary skill, plays the Mozart with neatness and the Liszt with immense bravura. An exciting disk all around. The Boston Symphony under Charles Munch is heard in a French program—Ravel's Rapsodie Espagnole and La Valse; Saint-Saens' Overture to La Princesse Jaune; Berlioz' Beatrice and Benedict Overture. Music like this, of course, suits Munch and his orchestra to perfection, and the Victor engineers have done the enterprise proud. In a lighter vein is the Boston Pops Orchestra under Arthur Fiedler in Grieg's Peer Gynt Suites Nos. 1 and 2, played with Fiedler's usual identification with this sort of material.

Haydn Society: Haydn, Handel and Mozart are on the current Society agenda. Handel is represented with a disk devoted to two Concertos for Strings and Winds in B flat and F, played by the Copenhagen Orchestra of the Collegium Musicum under Lavard Friisholm. Both of these concertos use material from Messiah, Esther and other works. Handel probably was in quite a rush to turn them out, though they sound as masterful as any of his works in the form. Excellent performances here. The Haydn work is the Missa Sancti Bernardi de Offida, also known as the Heiligmesse. Participating in this recording are the Copenhagen Boys' and Men's Choir and the Danish Royal Opera Orchestra under Mogens Wöldike. Like most of the other Haydn masses, this is warm, human, and anything but a severe example of ecclesiastical music. The interpretation follows the usual Haydn Society pattern of scholarship. A Haydn symphony—No. 61 in D—is conducted by Wöldike and the Danish State Radio Chamber Orchestra, along with Mozart's Clarinet Concerto as played by Louis Cahuzac. Both works receive lively, well-turned performances. Mozart's masterpiece, of course, is too well known to need recommendation, but special mention should be made of the magnificent Haydn symphony, which apparently is never done in this country.

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PASSED AWAY

HARRY HARKNESS FLAGLER, 81, noted music patron, died of a heart ailment in New York on June 30. Mr. Flagler was the patron for many years of the New York Symphony Orchestra, and made it possible for that ensemble to tour Europe in 1920, the first American symphonic group to do so. His benefactions at one time amounted to $100,000 annually. When the Symphony was merged with the New York Philharmonic, he became president of the Philharmonic-Symphony Society, a post he retained from 1928 to 1934. He continued his gifts to this organization, and at his resignation as chairman of the society's Pension Fund and as a member of its executive committee, retained his membership in the board of directors. Mr. Flagler had also been treasurer and a director of the National Orchestral Association. Surviving are three daughters, Mrs. Melbert B. Cary, Jr., Mrs. Flagler Harris, Mrs. Flagler Matthews, and several grandchildren.

HERBERT HAEFNER, 47, Czech conductor, died suddenly of a heart attack during the festival of the International Society for Contemporary Music at Salzburg on June 28. He collapsed while conducting a performance of Wilhelm Hubner's Three Small Orchestra Pieces. Born in Brnō, he studied with Alexander Zemlinsky and was known as a conductor of contemporary music. He had also appeared at the festival on June 26, leading a concert of Schoenberg works.

ARCHER GIBSON, 76, organist and composer, died at his country home at Lake Mahopac, N. Y., of a heart attack on July 14. He was born in Baltimore, studied at Peabody Conservatory and served as organist at the Brick Presbyterian Church, New York, from 1901 to 1909. Mr. Gibson later was private organist at various times for John D. Rockefeller, Andrew Carnegie, Henry Clay Frick and Charles M. Schwab. He supervised all musical entertainments for the latter during many years, ordered the organ and played recitals in that steelmaster's mansion in New York. He composed choral, organ music, cantatas and an opera. Surviving is a daughter, Mrs. Eleanor Graham of Baltimore.

ADA CLEMENT, pianist, for many years a leader in musical affairs in San Francisco, died at her home in Mill Valley, Cal., on July 18. Miss Clement was the founder of the San Francisco Conservatory of Music. Born in San Francisco, she studied piano with Oscar Weil, Josef Lhevinne, Leopold Godowsky and Harold Bauer, and theory with Wallace Sabin, Arthur Lewis, Lillian Hodghead and Ernest Bloch. She appeared as soloist with the San Francisco Symphony, gave recitals and lectures. In 1917, in conjunction with Lillian Hodghead, she founded a piano school which bore her name, and this was the forerunner of the Conservatory, of which she was co-director with Miss Hodghead until her death. Several nephews and nieces survive.

JOCELYN FOULKES, teacher, music patron and writer, died on June 5 in Portland, Ore. Miss Foulkes was a faculty member of St. Helens Hall, a member of the Portland Symphony Society women's committee, a past president of the Oregon Federation of Music Clubs. For many years she was correspondent for Musical America.

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Summer Dance Events

The fifth week at Jacob's Pollow presented a seven performance schedule on July 22 through 26. Dance styles included Flamenco, classic Spanish, Hindu, North African, traditional ballet and comedy-satire. The artists were Sinda Iberia, Rebecca Harris, Albia Kavan and Rex Cooper and Iva Kitchell, who premiered a new satire on the ethnic dance, Pseudo-Voodoo. Another "first" for the dance-satirist was Pas de Trois From Forthcoming Untitled Ballet in which she was assisted by Albia Kavan and Rex Cooper. . . . Miriam Marmein offered her first program of her summer season at the Marmein Outdoor Dance Theatre in Manomet, Mass., on July 25. . . . Igor Schwezoff, who has just returned from Europe, has resumed his teaching schedule at the Ballet Studio. . . . Taji Bey has resigned her post as director of a concert varieties series for the De Lys Theatre Corp. . . .

Marina Svetlova and Robert Calder, another classic ballet duo not announced originally by the Jacob's Pillow Dance Festival, appeared on July 17, 18 and 19. . . . Among the authorities who will participate in the Perry-Mansfield Festival Series Symposium on the Arts are Richard Pleasant, Tilly Losch and Arnold Eagle. A two-day session will be held on Aug. 23 and 24. The over-all subject of the Symposium is "How can artists, teachers and laymen in communitiess remote from metropolitan areas join to expand activities in the arts in their communities?" R. K.

NEWS IN BRIEF

The third International Convention of Music Students is being held in Bayreuth, Aug. 1 to 20. Five courses are offered on Wagner's "world of ideas." Enrollment is not limited to music students.

Chautauqua, N. Y., on July 16 dedicated the piano practice house where George Gershwin composed his Concerto in F, and later programmed an orchestral concert of his works under Franco Autori, with Sidney Foster as piano soloist. On July 13 the U. S. premiere of Villa-Lobos' Bachianas Brasileiras No. 4 was given.

A new Orleans summer concert series was conducted by Izler Solomon in June. Late in July he went to Hollywood to lead a series of Bowl concerts.

Beniamino Gigli is giving ten concerts in Canada. The first took place in Montreal on June 3.

John Sebastian, harmonica virtuoso, was guest of honor between July 17 and 27 at a 500th anniversary celebration of the German town of Troessingen, noted as center for harmonica manufacture.

Aida was staged by Alfredo Salmaggi on July 12, at the Triboro Stadium on Randall's Island, opening a series of scheduled Saturday evening presentations.

Beatrice Schroeder, American harpist, gave a recital in Genoa before an audience which included the American Consul General and his wife and other dignitaries.

Pfc. Kenneth Gordon, violinist, of the U. S. Army's Special Services, is now giving concerts in South Korea, after concluding a series of appearances in Japan. His accompanist is Pfc. Seymour Bernstein.

Schapiro Tours Abroad

Maxim Schapiro began a tour in March which has presented him in recital, as soloist with orchestra and on the radio in France, England, Holland, Sweden, Norway, Switzerland and Israel. On June 9, he gave a recital at the Salle Gaveau in Paris under the auspices of the Société Philharmonique de Paris, the first time, it is believed, that the society has extended an engagement to an American instrumentalist. In his tour of Israel, he was guest artist with the Israel Philharmonic, playing Heitor Villa-Lobos' Second Piano Concerto under the composer's baton, and also under Vladimir Golschmann.

Next season Mr. Schapiro's engagements take him to France, England, Holland, Finland, Sweden, Norway, Denmark, Switzerland, Spain and Brazil. Besides his concerts, he has recorded for Selmer Disques of France a repertoire including the 24 Preludes of Chopin and L'Album de Madame Bovary of Darius Milhaud.

Ft. Collins Symphony Premiere

FORT COLLINS, COLO.—In its closing subscription concert of the season on May 4, the Fort Collins Civic Symphony gave the first performance in this country of the Boccherini Cello Concerto No. 4 in C Major. The soloist was Joseph Wetzels, first cellist of the Utah Symphony at Salt Lake City. Mr. Wetzels added woodwinds to the usual string accompaniment, and plans to make the work available for publication. The concert was attended by the members of the Colorado Federation of Music Clubs, in convention here.

The Fort Collins Civic Symphony has completed its third season of five concerts under the direction of Will Schwartz The season has been so successful that a bonus pop concert was added for subscribers on May 25. Plans for 1952-53 include an opera in concert form, and the first appearance of Mr. Schwartz as violin soloist with the group. As violinist, Mr. Schwartz is heard weekly in a half-hour program featuring the Schwartz Concert Trio over KVOL under commercial sponsorship. He is professor of violin and orchestra at Colorado State College.

Beverly Somach in Recitals

Beverly Somach gave a violin recital for the benefit of the Scholarship Fund of the High School of Music and Art before a capacity audience. On June 18, Miss Somach appeared at a grand concert for the Imperial Potentates of the Shrine at the Municipal Auditorium of Miami, Fla., with well over 2,500 attending. Warner Hardman was her accompanist. A reception in Miss Somach's honor followed at the Biscayne Terrace.

Wagner College Choir in Germany

The Wagner College Choir of Staten Island, N. Y., including 33 men and women students, sailed on July 15 to give nine concerts at the Lutheran World Federation Assembly in Hanover, Germany. The choir will sing in other cities of that country at the invitation of the U. S. State Department.

Halasz in Montreal

Laszlo Halasz, following his broadcasts as conductor of the NBC Symphony, was invited to be guest conductor with Les Concerts Symphoniques de Montreal on July 8.

NEW PUBLICATIONS IN REVIEW

Modern Music-Makers, by Madeleine Goss (E. P. Dutton & Co.; 499 pp.; $10) is a collection of silhouettes of 37 contemporary American composers in the serious field. Starting with that prodigious trail-blazer, Charles Ives, and going up to Lukas Foss, the youngest of the musicians under discussion, the book covers U.S. creative musicians born between 1874 and 1922—half a century of creative effort. The technic employed by the author is attractive, due to the informality in which the various topics are treated, and often resorting to interview procedure. Miss Goss states in her foreword that she talked to each of the composers with the exception of Mr. Ives, whose state of health did not permit a personal meeting. Also quoted freely are opinions about the various works by leading critics. It is a lively and even entertaining book, illustrated with photographs of each composer and specimens of their manuscripts. It is not a deeply searching treatise on their music, rather a report to the interested audience on the State of the Union with regard to some of its chief creative musicians.

A Short Musical Dictionary

The Concise Oxford Dictionary of Music, by Percy A. Scholes (Oxford University Press, N. Y., 1228 pp., $6), is the latest, most inclusive and—it must be confessed—at times most sketchy of the musical encyclopedias issued up to this time in English. It includes a little of everything—biographical entries, musical terms, instruments, titles of works, organizations, nearly 10,000 entries in all. There are also a number of musical quotes, diagrams (such as those of baton movements, names of notes and beat values, and the hexachord), drawings of such curiosities as the crwth and the nail fiddle. It is not exhaustive on any subject (particularly avoiding days of the month in its dates) but does provide quite a few brief entries concerning musical folk come to prominence in the last decade, as seen from the British point of view, and thus supplements other books now current in the United States.

New Music

Cello and Piano: Vivaldi, Concerto in D Major for cello and strings, arranged by Eugene Rapp, with piano reduction of the orchestral score. This is one of the Schott issues which have been brought out in this country by Associated Music Publishers, Inc., New York. A valuable classic in a fine edition and part of the Antiqua Edition. Orchestral parts also available.

Piano, Violin and Viola: Mozart, Sinfonia Concertante in E flat major (K. 364). This is an American reissue of the Rudolf Tillmetz version of the work published originally by Breitkopf and in this country by Associated Music Publishers, Inc., $1.75, set of parts. Inexpensive edition of a fine work.

Recorder: Hava N'Haleia, a method for the recorder based on Israel Folk tunes, by Tzippora Jochsberger. This volume, published by The Jewish Agency, Inc., Department of Culture and Education, has a text in Hebraic, with musical examples of folk dances and melodies, and has as its aim both to teach the technic of the instrument and to give the young familiarity with the folk material. A good source of material as well as a textbook. Jewish Agency, New York, $1.50.

For Mixed Voices: Let's Sing, Let's Play, Let's Work Together, words and music by Geoffrey O'Hara. In march tempo, this number has a lively lilt and a homespun philosophy. It lasts but a minute, but several repetitions are possible. Excellent for marching purposes. For SATB, the ranges not difficult. Piano accomp. Carl Fischer Choral Music Series. 20 cents.

Medium Voice: Secrecy, by Hugo Wolf. This is the familiar Vorborgenheit, twelfth of the Moerike Lieder, with an English translation by Laurence Swinyard, in addition to the original German lyrics. The range is from F sharp to G, and the version is in E flat. Novello, London; H. W. Gray Co., N. Y.

Trumpet and Piano: Sonata by Boris Asafiev. A work by a composer and critic, better known for his writings under the pseudonym of Igor Glebov, who died in 1949. Though there are some slight modern colors in the harmony at times, the general effect is of a work on classic models. Four sections are entitled In Modo Classico, Adagio, Scherzo, and Sarabande. For virtuosic performers. Leeds Music Corp., N. Y. $2 in U. S.

Brass Sextet: Six Russian Folk Songs, arranged by L. Malter and D. Azarov, edited with annotations by Ralph Satz. The six-part harmonizations of popular Slavic folk numbers are expertly done. The numbers are usually short and tuneful. Leeds Music Corp., N. Y. $2 in U. S.

Organ: Five Pieces by César Franck, from a collection for the harmonium, arr. for organ by C. S. Lang. These characteristic works include an Andante in D, Largo in D flat, Allegretto in D, Allegretto Grazioso in D minor, and Allegretto in F minor. They are simply written, with registration for a three or four manual organ, though also adaptable for two manual instruments. Novello & Co. and H. W. Gray Co., New York.

DOWN PUBLISHERS' ROW

Carl Fischer, Inc., has announced the appointment of Jack H. Mahan as its Southern Representative. He has assumed the management of the Southern Office of the company at 638 Wilson Building, Dallas 1, Texas.

The ASCAP Biographical Dictionary of Composers, Authors and Publishers has been issued in a new, revised and enlarged edition, edited by Daniel I. McNamara. (Thomas Y. Crowell Co., 636 pp., $5.) This useful reference book of over 2,500 entries contains biographies of many American composers and lyric writers of today, with their principal works, publications, and other achievements. . . .

The world premieres of two one-act operas, The Princess, and The Maypole, by Arnold Franchetti, opened the season of the White Barn Theatre, Westport, Conn., July 6. The operas, parts of a Trilogy, were produced in the Outdoor Garden Theatre. The librettists of the works were Marie Franchetti and Elizabeth Randall Mills, and the subject of the trilogy is drawn from the period of the Thirty Years' War. Moshe Paranov conducted the chamber orchestra. . . .

César Saerchinger is spending three months in Europe doing research for a book on the late Artur Schnabel, and requests anyone who has anecdotes of or documentary material on this musician to send it to him at 103 Park Ave., Room 219, New York 17. . . .

Music Publishers Holding Corp. announces that, beginning July 1, 1952, the Tams-Witmark Music Library, Inc., 115 West Forty-fifth St., New York 36, will act as agent for all major works in the rental library of the firms comprising the Corporation-Harms, Inc., M. Witmark and Sons, New World Music Corp., and Remick Music Corp. However, Gershwin's Rhapsody in Blue and An American in Paris are available on outright purchases from his Music Publishers Holding Corp., 619 West Fifty-fourth St., New York 19. . . .

A prize of $500 is offered by the Women's Auxiliary of the Toledo Orchestra Association for a five to 10 minute work for standard symphony orchestra in observance of the 150th anniversary of Ohio's entrance into the Union. The winning composition will be performed by the Toledo Orchestra, Wolfgang Stresemann, conductor, in its Junior Concert of March 1, 1953, the state's observance day of the Sesquicentennial. The work "shall express the feeling of some aspect of Ohio or its history, and merit general recognition in symphonic literature." The competition is open to natives of Ohio and *bona fide* residents of the state. MSS. must be received by Dec. 15, 1952. Detailed information may be obtained from the Women's Auxiliary, Toledo Orchestra Association, 401 Jefferson Ave., Toledo 4, Ohio.

The 1952 award of the Composers Press has been won by Will Gay Bottle, of Grand Rapids, Mich., with his Contrasts for symphonic band. The score and parts will be published in September. It is announced that the 1953 contest of this organization will close on Feb. 1, 1953. Details may be had by writing to Composers Press, 287 Broadway, New York. . . . The eighth annual George Gershwin Memorial Contest for American composers has been announced by B'nai B'rith Victory Lodge 1481, in cooperation with B'nai B'rith Hillel Foundation. The award includes $1,000 and a performance by the New York Philharmonic-Symphony for an orchestra work of 15 or fewer minutes' playing time. Contest closes on Aug. 31 next. . . .

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BERNICE FROST SAYS...

IMPROVED PIANO EDUCATION

At a recent meeting of a piano teachers' group in a nearby eastern city, the round table discussion centered upon the topic of "the unmusical playing of the average pupil, up to artist status." Since this condition is rather exceptional today, the writer, who was present, was surprised to find that a majority of teachers there felt that piano pupils were now playing more unmusically than ever.

Through contact with those musicians who hold yearly private auditions for piano pupils in various parts of the country, however, with adjudicators for the National Piano Guild who completely cover the United States each spring, one discovered that ninety-eight per cent of all of these judges found the musical quality of performances improved beyond expression. The remaining two per cent were judging for the first season, and thus had no comparative viewpoint, but expressed amazement at the musical understanding of the pupils, especially those from six to twelve years of age.

The reason for this bettered piano playing is simply the improved teaching of almost every teacher.

Newer Approaches

The newer approaches in piano education, the more musical materials now available, and the awakening of parents to a sense of responsibility—these give the educator an opportunity to produce results which are more musical.

Through the singing approach, the pupil from the very first lesson finds music to be meaningful. Through the words, the phrasing—which is the foundation of all interpretation—is immediately made a part of every performance.

Musical expression is the thought—not the stressing of notation, with drilling on lines and spaces, but the making of music is the one purpose.

Indeed, pupils are playing more musically almost everywhere; teachers are teaching more musically as well. The results are of such high standards that every piano educator should be filled with pride—and humility—at the privilege of being a piano educator.

Unsuitable Selection

If the teacher finds he has chosen the wrong piece or study book for any pupil, what is to be done? It usually is a case of having selected something too difficult. Should he admit to the pupil he has made a mistake? R. W., Ohio

The material should be changed, as the pupil is not to be burdened with unsuitable material. The teacher may say that the purpose of the material has been accomplished and make a change. If the pupil cannot afford the expense of additional material, the teacher should assume the expense. The teacher made the mistake and must assume the responsibility. It is not necessary to admit the mistake to the pupil—admitting it to oneself is much more important.

Repertoire

How many pieces should pupils in the first to third grades be able to play at any time? I find it is very difficult to keep the old pieces in playing form.

L. S., S. C.

Pupils should be able to play anywhere from five to ten solos without special preparation. Review one or two at each lesson and let this assignment be part of the lesson. It is just as important to keep up the repertoire as it is, first, to learn it.

A Difficult Adult

I have just finished a year's work with an adult pupil who has been a serious student, but who at the same time will not follow suggestions for correcting fingering, phrasing, etc. Whether this is intentional or not, it has delayed any progress, and I think I should not continue to teach this pupil next fall. What is your suggestion? K. A., N. Y.

Since you have no doubt used all available means to impress this pupil with the need of corrections and no attention has been given to your instruction, I should suggest you resume for a three months' trial period in the fall, during which time all teaching suggestions must be followed. If this is not done, you should suggest that the lessons be discontinued.

MUSIC FOR THE TEACHER

Piano Teacher's Guide

THE MODERN TEACHER'S GUIDE TO PIANO AND PIANO-CLASS TEACHING for the first seven years of study, by Virginia Churchill, includes material for the "Pre-Piano" Class, and many suggestive pieces for use in all grades. The author is the director of a Music Work-Shop in Salem, Mass., bearing her name.

Her book (which is published by offset) is a friendly and ingenious loose-leaf volume listing material and a brief outline of procedure for the various years' study. It includes a section contrasting piano teaching methods of yesteryear and today, another giving devices for training the child's ear, and a third listing material on pre-piano work, with directions for rhythm band, and other exercises. A list of interesting books for parents and teachers provides an excellent way of securing intelligent cooperation from the older generation. Song collections for the young of various ages is offered as an adjunct, and Bertha Elsmith is quoted as saying, "What we sing, we remember." Interesting photos illumine the text. The work is copyrighted by the author, and copies (at $5) are available at C. W. Homeyer & Co., Inc., 498 Boylston St., Boston 16.

Reviewed by Henry Harris

For Piano

CUCKOO AT TWILIGHT, MERRIMENT, ANDALUSIAN DANCE, 40c each, and JUMPING JACK, 35c, by Alec Rowley. For pupils in the first year or two, these pieces encompass varying moods and engaging musical settings in spite of their simplicity. Within the grasp of small hands and young minds, but maintaining charming musical taste. ESCAPADE, 35c, CALL OF THE BELLS, 40c, by Michael Brodsky, and FOG-HORN WARNINGS, 35c, by Thelma K. Tuttle. More first grade pieces in pleasing style. The first has chromatic steps for study, the second has a gentle, peaceful quality, and the last is in easy single notes that cover all the keyboard. J. Fischer & Bro., N. Y.

CORIOLAN, by Beethoven, 60c. This is a study and conducting format containing piano arrangement by Fuleihan along with the full score, so that this overture can be played at the piano along with the study of the score. Southern Music Pub. Co., N. Y.

THE CHILDREN'S DAY, by Elie Siegmeister, $1.25. Written especially for children, this suite of 5 pieces has an imaginative appeal in its story-telling character. In spite of the fine contrasts each has a delicate child-like quality, as if written with real fondness for the subject. Grade 4-5, musically demanding. Leeds Music Corporation, N. Y.

For Voice

SERENADE, 60c, LULLABY and FOUNTAIN SONG, 75c each, by Paul Creston. This is op. 46 by an accomplished composer, and the three songs make a most satisfactory group. Each projects its poem well and provides a happy musical background for its thought. The brightness and enthusiastic praise of the Serenade are matched by the soothing Lullaby and bubbling Fountain Song. Lullaby is medium voice, others high. Leeds Music Corp., N. Y.

For Harp

TWO PIECES FOR HARP, by Lucien Thomson, are brief descriptive works titled Ebbing Tide and Song at Night. They are elementary solos, melodious, both using arpeggios of simple sort alternately for the two hands, and being carefully marked for various effects. Two pages each. The Composers Press, Inc., New York. 60 cents each.

Meyerowitz Opera Excerpts Heard

The Poetry Circle, Kimon Friar, chairman, presented selections from a new opera about Emily Dickinson, Eastward in Eden, by Jan Meyerowitz, with libretto by Dorothy Gardner, at the Circle in the Square. With the composer at the piano, Marguerite Meyerowitz, soprano, in the title role, Kenneth Smith, bass-baritone, as Rev. Wadsworth, Robert Goss, baritone as Jerry Hood and Adelaide Bishop as Emily's sister, were heard in a concert version of scenes from the work. It made a deep impression on the audience, which even in this reduced version was visibly under the spell of the musico-dramatic creation.

H. W. L.

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Up and Down the Guild Keyboard

PAUL ROE GOODMAN, chosen by Dr. Iri Allison to take his place when last minute developments prevented his coming to New York for Auditions. Mr. Goodman is a native of Kansas where he took his B.A. This was followed by a year's Fellowship at Juilliard, and further study in Chicago and summer classes of Guy Maier. In September he goes to Lakeland, Fla., to assume his new duties on the faculy of Florida Southern College.

By Grace White

At the Carl Fischer Sky Room and Directors' Room and at Manhattan School of Music Paul Roe Goodman heard the diploma candidates of the Guild. The following judges heard the remainder of the usual 1,200 students of the New York area: Clarence Adler, Ernesto Berúmen, Robert Carter, Maxwell Eckstein, May Etts, Josephine Fry, Elizabeth Gest, Hazel Griggs, Harold Henry, Lewis Lane, Russell Lanning, Richard McClanahan, Darrell Peter, Hania Poliakoff, James Reistrup, Mme. Sigismond Stojowski, Arthur Warwick, Elizabeth Zug.

Clara Loudenslager, long a Guild member in Toledo, presided at the seventy-third convention of the Ohio MTA in Dayton.

Clarence Adler was guest of honor at the Chaminade Club in Yonkers on the occasion of the recital by Loretta and Murray Dranoff, duo-pianists, who first met in his studio.

Estelle Ruth, Guild Chairman of Akron, Ohio, gave a recital July 14 at the Benjamin Franklin Hotel in Philadelphia at the annual convention of the National Association of Piano Technicians.

Central New York MTA met at Drumlins Country Club for their annual dinner with Mary Aldrich Jones as entertainer. The new board is: Irene Flavin, President; Esther Emm, Barbara Micale, Helen Jenks, Marie Lutz, Grace Keller, Alice Shields, Mae Staley, Verda Dippold, Marjorie Smith, Charlotte Ames, Grace Smith.

Friends of the late Aletha Greaves, were deeply impressed when her pupils, directed by her son, Graham Greaves, gave their recital as usual at the League Building in Flushing as a memorial to Mrs. Greaves.

Prizewinners in Bakersfield

Ethel McManus Shaver of Bakersfield, Cal., has brought out four recent prizewinners: Gerald Moore won the Kern County Philharmonic Auditions which gave him a solo appearance with the orchestra and $100 in cash; Layne Stramley also won the Junior Philharmonic auditions, played as soloist and received $50; Lee Carlson won the solo appearance with the Bakersfield High School-College orchestra; Janet Seaman, 11, won the sweepstakes in the City Talent Show sponsored by the Exchange Club and was sent to their convention. Marilyn Marigold was official accompanist for City School Concert. It is interesting that each of these young people enter Guild auditions as pianists, and play another instrument in their school orchestras.

Under the auspices of East Carolina College, where he is a faculty member, Robert Carter presented Walter Noona in the Little Theater Auditorium, and Dolores Matthews at Henderson H.S. Auditorium.

Elizabeth Simpson gave three programs at Berkeley Women's City Club: one by talented High School prize winners; one by teachers studying with her; and one by young artists.

Richard Merrell, pupil of Hazel Dorey, winner of $25 prize in the Guild Recording Festival, was soloist with the Williamsport, Pa., Symphony Orchestra.

Omaha Pupils' Honors

Pupils from the Cecil Berryman Conservatoire in Omaha have won the following honors: Avonelle Janasik, recital at Joslyn Concert Hall; Evelyn Faulk and Dorothy Hays, sponsored by music clubs; cash prizes in the Guild Recording Festival were won by Judy Westerfield, Sally Schreiber, Tom Potter; University of Omaha Scholarships were won by Robert Edson and Frederic Koman; Omaha Symphony award was won by Charlottel Brodkey; and 42 pupils received high ratings in Guild auditions.

The Washington Irving High School in Teaneck, N. J., was the setting for a recital by Diploma and Guild Prize winners of Mme. Marie Schneider-Staack.

Mrs. H. Winfield Chapin has just presented a fine set of chimes to St. Paul's Episcopal Church in Syracuse, N. Y. They will be played daily at 5 p.m. and just before the Sunday services by the organist, William S. O'Brien.

Technic Through Music

By George MacNabb, Eastman School of Music

Technic is an ability to control a medium for one's purpose; yet how many students are put through long, tedious hours of so-called drill exercises to be covered later with a coating of musicality. This obviates building and molding pianistic sounds in response to a creative and re-creative imagination. (It is true that the independent and separate parts of the playing apparatus —fingers, hands, arms, shoulders—each have to be trained for strength, control, and precision, but always with the sole aim of the fluent interdependence of all these parts and their equivalent of strength, control, and precision, and, as a means of expression.)

Technic is not an acrobatic exploitation of digital dexterity. Digital dexterity is important and necessary, but only as a medium of expression and not as the end. It is the wise teacher who discreetly minimizes the practice of grinding technical or mechanical exercises, and trains the student to develop technic by inventing exercises on the problems found in the repertoire. Burdensome, dry drill exercises with little or no meaning can only defeat their own purpose. It takes ingenuity to extract the essentials of technic from repertoire; to organize them and apply physical and mechanical laws to them. However, this is conducive to interest, diligence, and perseverance because the student recognizes immediate aims. In practicing technic in this manner, and in thus working for technical proficiency, the student is having direct musical experiences. These lead to new musical experiences, better musicianship, and an increase in self-expression; moreover, they create pleasure and eagerness in mastering technical problems.

It means that music and technic become one. The student practices, yes—but always and solely to adjust, develop, and control the physical to the musical —achieving Technic through Music.

ELLIOT GRIFFIS, Mus. D., composer, recently appointed head of Theory Department of Melrose Academy of Music, Los Angeles, Calif.

Haubiel Works Presented

A group of compositions by Charles Haubiel was included in An Evening of Music for Strings and Piano at Shelton College, June 4. Duoforms for Trio (Capriccio in waltz form, Serenade and Romance, and Scherzo-Tarantelle) were played by Alfred Troemel, violinist; Livio Mannucci, cellist, and Mr. Haubiel at the piano. Mr. Haubiel also supplied keyboard background for Mr. Manucci in the latter's solo group. On June 12, Mr. Haubiel appeared for the Associated Music Teachers at Steinway Hall, playing several of his own piano solos and, with Bela Urban, his Sonata in D Minor for violin and piano.

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'Wheel' Governs Rhythm Concepts, Is Effa Ellis Perfield Thesis

Effa Ellis Perfield, noted piano educator, now living on the West Coast, has written an essay setting forth a method of mastering beats and rhythmic dictation. She suggests it for pianists of all ages, from the youngest to the oldest:

"A wheel-like motion is to be made with both hands. This is a *new* kind of a wheel.

"To make this wheel the hands are held slightly out from the sides of the body and about as high as the temples. To start this first motion, the hands make a rapid motion downward, and at that next split-second there is an up-feeling-push and the wheel becomes a little slower, followed by a very nice floating feeling as the wheel gathers momentum for the next wheel-beat. The beginning of this wheel-beat is the upward-push, which can only be located by feeling.

"This wheel is always a quarter-note in value. It is the measuring unit for all music and cannot change. It may be made slower or faster.

"For example: Play E, D, C with the right hand, use any tempo, and make one wheel with the left hand for E, one wheel for D, and one wheel for C. These will be written as quarter-notes.

"Repeat E, D, C and make one wheel for all three tones. These will be written as three eighth-notes because the element of speed in music makes three eighth-notes equal one quarter-note. E, D, C may be played faster or slower and if they are to be quarter-notes, the wheel will be made faster or slower but . . . only one wheel is made for each tone.

"E, D, C may be played faster or slower and if they are to be eighth-notes there will be one wheel for *all three tones.*

"When taking rhythmic-dictation and not knowing whether it has a number signature ¾ or ⅜, have no regard for measures; make wheels according to *your* feeling; make them fast or slow but . . . maintain the same tempo. Write the notes according to the number of tones. All groups of even notes, or uneven notes (long and short notes in one group) are heard and written by feeling and reasoning a background group of notes, and the quarter-note-wheel-beat.

"For example: The frequent dotted-eighth-note followed by a sixteenth-note is a background group of four *even* sixteenth-notes to a quarter-note-wheel-beat and . . . the first three sixteenth-notes of this group are tied, and make a dotted-eighth-note.

"Play Soldier's March by Schumann and instead of *holding* for the dotted-eighth-note, play it as though there were three sixteenth-notes, and play the fourth sixteenth-note *where it belongs*, and it will not sound like a grace-note.

"Do the same with Minuet in G by Beethoven. Advanced players will find difficult rhythms, composite rhythms of all kinds, cadenzas, and a fermata are easy to play accurately by the group-background and the quarter-note-wheel-beat.

"Try this for all kinds of groups and sub-groups of notes including 256th-notes that Beethoven used in the Largo-movement of his C Minor Concerto . . . and the composite rhythm which starts in measure 5 of the Moonlight Sonata . . . yes, try the composite rhythms in The White Peacock by Charles T. Griffes."

RCA Scholarship Founded

An undergraduate scholarship for students in pure science or engineering has been established by RCA at West Virginia University, Morgantown. Brig. Gen. David Sarnoff, chairman of the Board of RCA, announced that "the award provides an annual grant of $800 and will be known as the Charles B. Jolliffe Scholarship, in honor of the vice-president and technical director of RCA."

Converse Dean Wins Grant

SPARTANBURG, S. C.—Edwin Gerschefski, dean of the Converse College School of Music, has been given leave of absence for the academic year 1952-53 to accept a Ford Foundation grant. Mr. Gerschefski will spend next year in Berkeley, Calif., composing and writing a textbook for composers. Frank H. Shaw, Mus. B., Mus D., director of the Oberlin Conservatory of Music until his retirement in 1949, has accepted the appointment of dean of the Converse College School of Music in Mr. Gerschefski's absence. Additions to the Converse music staff also include John McCrea, well known operatic baritone, as professor of voice and opera.

Recently Converse College received the gift of two new Steinway concert grand pianos, one from the Alumnae Association, the other from the Spartanburg County Foundation "in recognition of the contribution made by the College to the musical life of Spartanburg County." The instruments were selected and autographed by Vladimir Horowitz.

Philadelphia Conservatory Awards

PHILADELPHIA.—Maria Ezerman Drake, director of the Philadelphia Conservatory of Music, announces that auditions for scholarships will be held on Sept. 22 at the conservatory. These are for advanced piano students, violin and vocal students. A new course has been added to the 1952-53 curriculum in Claire Polin's lectures on ancient Semitic music, based on her thesis which has been reprinted by the University of Pennsylvania as a reference work in the graduate school. Another new course comprises weekly lectures on the history of correleated arts (literature, painting, sculpture, dancing). An extra class in choral conducting will be given by Clyde R. Dengler, head of chorus work in the Upper Darby public schools.

Many graduates of the conservatory have found professional status on straw hat circuits this summer, and Doris Mayes, 1951 graduate, is singing in the Paris production of Virgil Thomson's Four Saints in Three Acts. Among the faculty, Edward Steuermann, head of the piano department, has been appointed also to the faculty of the Juilliard School of Music.

Mary Washington College Events

Ruth, opera in six scenes with music by Kathryn Garland, a junior from Bluefield, W. Va., majoring in music, was presented at Mary Washington College of the University of Virginia, May 4. With libretto adapted from a Biblical text, the work is for a cast of four women and two men, a chorus of forty women, and orchestra.

During the Summer School of Music, June 16-Aug. 8, at Mary Washington College a two-week Opera Workship will be held, July 28 to Aug. 8, directed by Dr. Elemer Nagy, well known stage director and designer.

CECILIA WARD AND ROBERT POWELL, her teacher, on the campus of the Cincinnati Conservatory of Music, discuss Miss Ward's coming season, which includes a performance of Manon in New Orleans, The Messiah in Fort Worth, and a number of concert appearances. Besides Miss Ward, who won the aria auditions of the Cincinnati Summer Opera a year ago, Mr. Powell's artist-pupils include Robert Kircher, this year's winner, who has appeared in Manon, Tosca and Madame Butterfly.

Cleveland Institute Graduation

CLEVELAND.—George Szell, conductor of the Cleveland Orchestra, gave the address at the twenty-seventh annual commencement of the Cleveland Institute of Music on June 12. Preceding Mr. Szell's talk the Choral Ensemble directed by Reuben Caplin and the String Orchestra of the institute conducted by Marcel Dick gave a program.

Mrs. George P. Bickford, president of the board of trustees, presented Bachelor of Music degrees to Miriam Gene Dow, Klare Philleo, Alice May Pond, Betty Jean Miatkovic, Maurice Kaplow, Beverly Lou Tavernier, Arthur J. Freeman, and Ronald T. Howard, and Master of Music degrees to John T. Borowicz, Mildred Kotora, Kurt Loebel, Margaret Roenfeldt, John E. Shurtleff and Desmonde Ward. Ronald T. Howard received the annual prize from the Alumni Association, presented by Beryl Rubinstein, director of the institute.

Cincinnati Premieres Works

CINCINNATI, O.—Two premieres were given on June 1 when the Cincinnati Conservatory of Music Symphony gave its annual Max Stern Memorial Concert at the Wise Center, Dr. C. Hugo Grimm conducting. These included the world premiere of Dr. James G. Heller's From Noon to Dusk, a cycle of songs for soprano, baritones and orchestra (Mary Garnett Poarch, Earl Rice and Robert Dungan, soloist). The work is based on eleven poems by Robert Nathan, who attended the performance. Dr. Heller, a rabbi of Isaac M. Wise Temple, is a lecturer on musicology at the conservatory. The other introduction was the American premiere of Jeno Takacs' Miniatures for Orchestra, op. 53, excerpts from a ballet score based on a Hungarian fairy tale, commissioned for the National Theater of Budapest and given first performance anywhere by the Philharmonic Orchestra of Budapest, with subsequent readings by other leading orchestras of the Continent. Mr. Takacs recently came to this country to join the conservatory's piano faculty.

First Keith Scholarship Awarded

The first annual Marie Morrisey Keith Scholarship of the National Federation of Music Clubs has been awarded to Peggy Ann Alderman, 21, of Winston-Salem, N. C. The award includes $250 annually for tuition under terms of the scholarship and is renewable for three successive years. Miss Alderman is a student of Salem College, majoring in voice.

The Federation also announced that the 13th annual Stillman-Kelley Scholarship has been awarded to Janet Goodman, 13, pianist, of Spokane, Wash., a member of Mme. Rosina Lhevinne's Los Angeles Master Class. The runners-up were Jerome Ross, 13, of Berkeley, Cal., and Patricia Ann Taylor, 15, of Portland, Ore., both pianists.

The trustees of the Foundation for the Advancement of Music, auxiliary of the Federation, have awarded two Anne M. Gannett Scholarships of $300 each for study at the Berkshire Music Center to two veterans—John Hungerford Cox, 26, of Los Angeles, violinist in the Pasadena Civic Orchestra, and Stanley Rowland Smith, 31, of Urbana, Ill., French horn.

Perlea for Manhattan School

The appointment of Jonel Perlea, symphonic and operatic conductor, to the 1952-53 faculty of the Manhattan School of Music has been announced by Dr. Janet D. Schenck, director. Mr. Perlea has appeared in this country as guest conductor of the Detroit, San Francisco and NBC orchestras, and conducted at the Metropolitan Opera during Edward Johnson's last season. He has just finished a season at La Scala, Milan, and is now conducting in Buenos Aires at the Teatro Colon. This will be his first affiliation with a music school in America. Dr. Schenck has also appointed Hugh Ross, head of the choral department, as co-conductor of the orchestra. A limited number of orchestral scholarships for next season are available.

Lenox-Darcy Artists Booked

Singers from the studio of Lucie Lenox-Darcy have been appearing from coast to coast. Janet Taylor, soprano and actress, took the part of Mrs. Andrew Munch in the musical play So in Love by Vera Marshall, produced in Dallas, Tex., this spring. The Church of the Blessed Sacrament presented Joseph D. Corham as soloist in a concert on May 17, following an organ recital by Charles Courboin. Vivienne Salonikas, coloratura soprano, is on tour as a member of the Kane Sisters Trio. The part of the Plaintiff's Counsel in Gilbert and Sullivan's Trial by Jury was taken by Roger Ingham, baritone, on May 24 in Radburn's Fellowship Hall. In June and July, this singer was heard as Masetto in eight performances of Mozart's Don Giovanni with the Amato Opera. The Scotch Impersonator, recently returned from successes in Hollywood, assumed the singing role of Beaton in Brigadoon, which opened at the John Drew Theater, East Hampton, N. Y., in July.

Plans for Plymouth Rock Center

DUXBURY, MASS.—Blair McCloskey, director of the Plymouth Rock Center of Music at the Duxbury Playhouse, will present the New England premiere of Menotti's opera, Amahl and the Night Visitors on August 6, and Kurt Weill's Down in the Valley has been repeated from last year by popular demand. The series opened on June 25-28, with The Telephone (Menotti) and The Apothecary (Haydn). Other events scheduled were: July 2-5, orchestra concerts; July 9-12, Boheme (Puccini); July 16-19, The Ordeal of Osbert (Allan Davis), Down in the Valley (Kurt Weill); July 23-26, Hansel and Gretel (Humperdinck); July 30-Aug. 2, orchestra concerts; Aug. 6-9, The Impresario (Mozart) and Amahl and the Night Visitors (Menotti); Aug. 13-16, The Magic Flute (Mozart); Aug. 20-23, Forty Winks and The Barber of Bath (Offenbach); Aug. 27-Sept. 1, A Tree on the Plains (Ernst Bacon). All operas will be performed in English. George Poinar, orchestra director, John Reich, stage director, and Denton Snyder, technical director—the team that produced the 1951 season—have returned for their second summer.

In addition to orchestral concerts and opera performances, the school activities include chamber music recitals at 4 p.m. on Sundays, from July 6 through the Labor Day weekend. Artist pupils of the Center will alternate with guest soloists in the vocal and instrumental events. The State Department has selected the Center for a recent story-picture release of typical young American music students at work and play.

Dorothy W. Clark Pupils Heard

LOS ANGELES.—A piano recital was given on June 8 by pupils of Dorothy W. Clark. A large audience in Mrs. Clark's studio heard Dorothy Lynn Southwick, Mark Leicester, Daphne Stevenson, Franz Enciso, Freddie Cuellar and Angela Baker. Presentation was made of membership certificates from the National Fraternity of Student Musicians. All received Superior Rating in the May auditions, and a First Place Gold Medal went to Freddie Cuellar, who also received a sixth place cash prize in the recording contest.

Bernstein, Warshaw Pupils Heard

Pupils of Esther R. Bernstein were heard in Steinway Hall on May 25 and June 8. Students of Irma Warshaw were presented at the Neighborhood Club of Brooklyn on June 7. Both these pianists are pupils of Harold Henry.

SCHOOL NOTES

Renato Bellini has left for the West Coast and will vacation in San Francisco. He reopens his New York vocal studios on Sept. 8.

Mary Ostergren, pupil of Irma K. Zacharias, was awarded a 6A rating for her playing of a violin solo by the New York State School Music Association at Groton High School, Yonkers, N. Y., where she participated in the recent spring festival. Participants came from 48 county schools. Professional pupils of Mrs. Zacharias include Beverly Somach and Maurice Wilk.

Hans Barth will give his refresher course for piano teachers and students in New York from Aug. 18-22 at Carl Fischer Hall. Mr. Barth included this instruction in a four-week course of study and vacation from July 14 at Mars Hill College, Mars Hill, N. C., with almost one hundred teachers from 23 states enrolled.

Carmel Alcaro included two compositions by Moriz Rosenthal—Romance and Carnaval de Vienne—in her appearance on the artist concert of the International Piano Teachers Association, held on July 9 at the Hotel Statler, Washington, D. C. Al Alcaro presented a student variety concert on June 29 at Carl Fischer Concert Hall.

Longo Student Winners

Singers from the studio of Cesare Longo, teacher of voice and faculty member of the New York College of Music, during May and June won a number of prizes, and appeared on radio and television, as church soloists and in concert. Eleanor Duffy, 18-year-old soprano, won second prize on the Paul Whiteman Teen Club coast to coast radio program on WJZ, June 16; first prize in the initial session of the Miss New York City contest on the Ted Steele television show and appeared in the semi-finals on July 31; first prize on the Stars of Tomorrow radio pprogram on June 1, appeared again on the same program on June 8, and will appear in the finals of that contest; sang on June 30 at Fort Dix radio station WFDH. A winner on the NBC program Live Like a Millionaire was Jack Zimon, baritone, who also won first prize on the Original Jewish Amateur Hour on WLIB, June 29, and has been featured at night clubs in and around New York. Frank Furio, baritone, was heard on the Stars of Tomorrow sequence on June 22. A recent singer on Ted Mack's Radio and on the television Amateur Hour was George Connors, young American baritone. Adele Hartling, mezzo-soprano, has been active as a church soloist, and also in a Gilbert and Sullivan company. The Stars of Tomorrow contest has accepted Margaret Beattie, and Clyde Maloney, tenor, for appearances in the near future.

Becker Repeats Anniversary List

Following his 80th anniversary concert in Steinway Hall on May 23, Gustave L. Becker repeated this program on June 20 in Studio 707, Steinway Hall, by request of a number of those unable to attend the first occasion. The pianist and composer also accepted an invitation to give this recital at Antioch College, Yellow Springs, Ohio, last month, and will give it in Atlanta, Ga., at a later date.

Sarah Peck More Recitals

Sarah Peck More presented several pupils in her annual Commencement recital in Hartford, Conn. The charming young singers listed were Margaret Falkowsky, Laure Pringle, Marilyn Long, Ruth Blumenthal, Anna Pizzoli, Marjorie Russell, Elizabeth Witter, Emily Eugelke, Millicent Tyson, Eunice Feeney and Betty Allen.

Among other studio activities, Mrs. More notes that the Sally Eisman Tanglewood scholarship was unanimously awarded to Betty Allen who also was engaged for the St. Theresa II in Four Saints in Three Acts for both the Broadway production of the Stein-Virgil Thomson work and for the two weeks run in Paris. Another gifted artist-pupil, Milicent Tydings, wrote and directed a musical comedy staged recently in New Haven, Conn. Mrs. More sailed on the Mauretania, July 5, for a vacation tour of France, Italy and England.

PHOTO CREDITS: Second Cover: Jennie Tourel (© Maxim Salomo), Westhampton group (Westhampton photo), Michael Clements (Blackwell Studio), Maxim Schapiro (Carter's Camera and Gift Shop), Berkshire Music Center (Will Plouffe Studio); p. 31 (Hal Owen).

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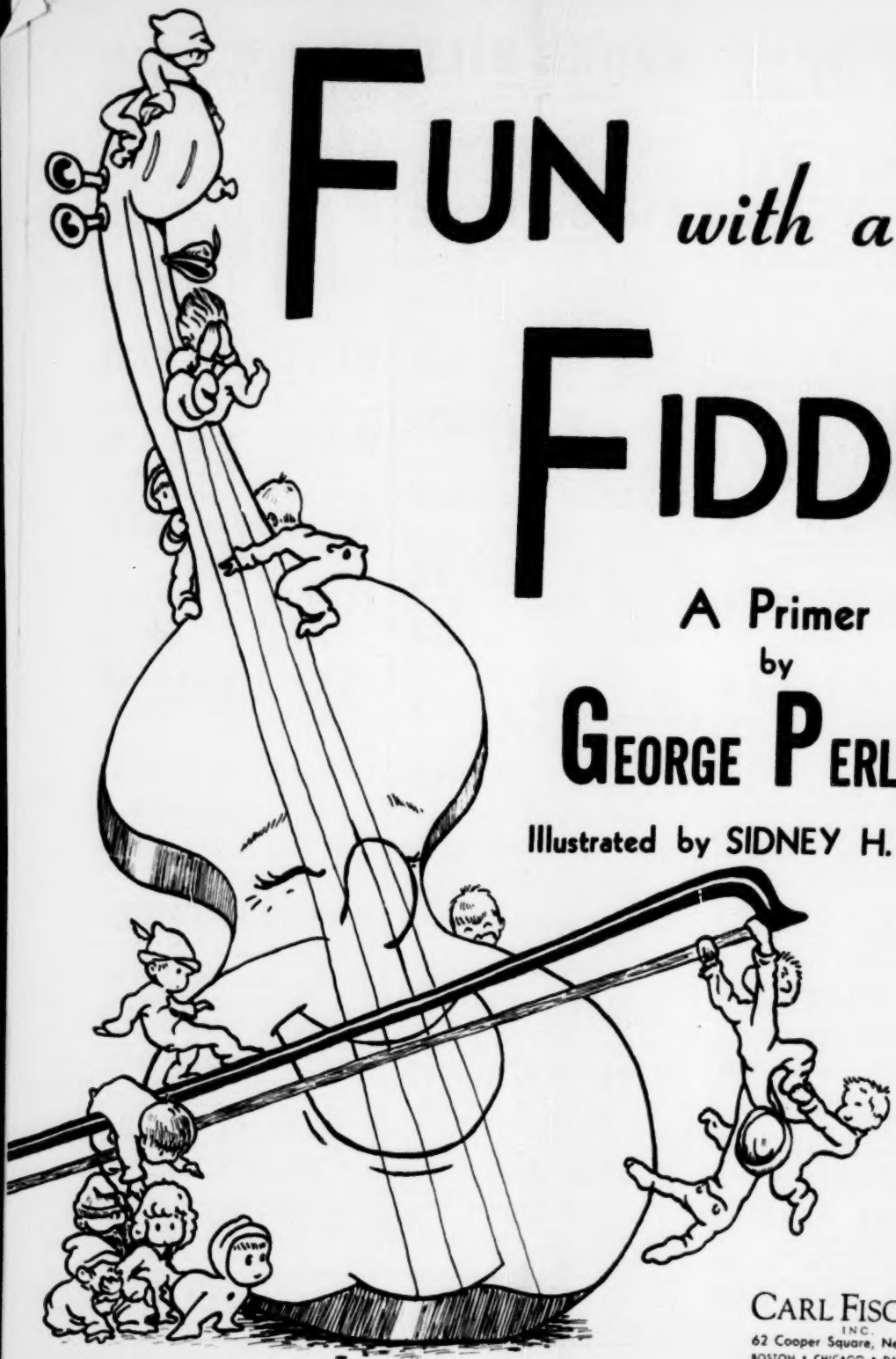

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